

THE **ART AMATEUR** A MONTHLY JOURNAL  
 DEVOTED TO THE CULTIVATION OF  
 ART IN THE HOUSEHOLD

VOL. 16.—No. 3.

NEW YORK, FEBRUARY, 1887.

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 With 12-page Supplement.



ALFRED TENNYSON. BY JACQUES REICH.

FACSIMILE OF HIS CHARCOAL DRAWING IN THE SALMAGUNDI EXHIBITION.

[Copyright, 1887, by Montague Marks.]

## My Note Book.

*Leonato.*—Are these things spoken, or do I but dream?  
*Don John.*—Sir, they are spoken, and these things are true.  
*—Much Ado About Nothing.*



LE DOREUR, the De Morny Rembrandt, has been on exhibition at Schaus's for two weeks, and during that time having been seen daily, holidays excepted, by admiring crowds, it has now been withdrawn from public view. There has been—indeed, there could be—but one verdict concerning this marvellous picture. It would be easy to devote to it columns of learned criticism; but, after all, what more could be said than this: it is the last word on portrait painting. To the artist it is irresistible. Before it the disciple of the old-fashioned Düsseldorf school and he of the broad-handling, mis-called, "Munich school," alike are dumb. Looking into the kindly brown eyes of this simple-minded burgher, we have no doubt that we are looking at the man himself, whoever he may have been—gilder or picture-frame maker, as the generally accepted title implies, or Dömer, a brother painter, as Charles Vosmaer, Rembrandt's latest biographer, would have us believe. A nearer approximation to flesh and blood assuredly never was put on panel or canvas, and when I spoke just now of the mind of the sitter, it was with as much authority as the added remark I make now, that he wears a broad-brimmed felt hat and a broad-ruffed collar about his shoulders. This painted man has a soul, an absolute personality, and that is why artist and layman alike stand and look, wonder and admire. The slightly-parted lips add to the life-like illusion; but in that there is a little professional device of the painter on which a carping critic might delight to dwell. There is one thing, however, which in itself would stamp the portrait as the great work of a great artist, and that is this: Although the execution is simply astounding in the evidence it shows of unrivalled technical resources, no one looking at the picture for the first time would think of stopping to examine the processes by which the painter reached the result. When the time does come to do this, the critic, after all, is baffled in his attempt at analysis. He sees "finish" enough to delight the most finicky painter, combined with "breadth" enough to satisfy the most exacting admirer of the so-called "Munich school;" but what does he learn of Rembrandt's processes? Absolutely nothing.

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If the late Mrs. Mary Morgan was indeed the connoisseur she was said to be, how could she have resisted the efforts of Mr. Schaus to sell her this picture? I do not think it is generally known that, after she declined to buy it, that enterprising gentleman got her permission to hang it in her house, where she could see it every day. Had she lived a little longer, it is difficult to believe that under such a temptation, considering her ample purse and easy disposition, she would not have yielded at last. In that event "Le Doreur" would doubtless have been sold with the rest of her collection, and by this time might be safely housed in our Metropolitan Museum of Art, if, indeed—which, perhaps, is more likely—it had not been snatched from us by one of those reckless outside picture buyers, like the gentleman who paid \$45,000 for Jules Breton's "Communiantes." The prospect now of the Rembrandt going to the Museum is not promising. Mr. Schaus holds it nominally at \$100,000, although he would probably sell it for much less; for he must get back his money in this country, if at all. It is generally understood that he paid the mother of the Duke De Morny \$42,000 for the picture. To this original outlay must be added the thirty per cent duty, \$12,000. Add the interest on the investment and incidental expenses, and the sum swells to nearly \$60,000—or nearly a third more than it cost him. It would be very sanguine to reckon on getting such a sum for the picture in Europe. Unfortunately for Mr. Schaus, when he paid the duty he did so without "protest;" so that now, when, under a more liberal interpretation of the statute relating to the importation of works of art, "old masters" are classed as "antiquities" and are admitted free of duty, and he might be entitled to a drawback, he is barred out by having failed to avail himself of the loop-hole of the law.

IT seems to have been left to American artists to show proper appreciation of the statuesque beauty of poor Lady Colin Campbell, whose suit for divorce has lately given her such unfortunate notoriety. Whistler's famous portrait of her is the one that the English illustrated papers have been reproducing during the trial. It is not generally known, I think, that another American painter, the clever Duveneck—of whom, by the way, one hears too little now—made a portrait of the lady in Florence, about 1879 or 1880. She was then Miss Blood, a brilliant brunette, about eighteen years old, tall and well proportioned, with peachy complexion, strongly marked eyebrows, and blue-black hair. The size of the picture was something more than kit-kat and less than full length. As in the Whistler portrait, nearly the full face was shown; but Mr. Duveneck, while making a strong "first painting," failed to impart to the carnations, in the finish, the quality which gives so much refinement to the Whistler picture. Mr. Duveneck, at this time, taught a class of young ladies at his studio, where J. W. Alexander was his first assistant. Now the master is almost forgotten, and Mr. Alexander, flourishing in New York, is regarded, perhaps, as the better artist.

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SPEAKING of clever American artists of whom one hears little now, calls to mind, may be with somewhat unnecessary apprehension, the name of W. T. Dannat, a few spirited examples of whose work were shown recently at Reichard's gallery. It would be unfortunate if this vigorous and gifted painter, after winning well-merited honors at the Paris Salon for his "Arragonese Smuggler," and general commendation for his splendid "Quatuor"—recently presented by his mother to the Metropolitan Museum—should fail to carry out the promises of such brilliant beginnings. There may be no such danger, but not long ago Mr. Dannat inherited a large fortune from his uncle, Mr. David Jones, the New Rochelle brewer, and now he paints but little. Poverty is by no means an artist's worst enemy.

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MR. I. P. FRINK, of reflector fame, writes to say that it was his arrangement of lighting that was used at the exhibition of Munkacsy's "Christ Before Pilate," and that if the fact is considered of enough importance he would like it stated in *The Art Amateur*. Of course the lighting of such a picture is a matter of great importance, and it would be hard to say how much of the success of the exhibition was due to Mr. Frink.

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To set at rest much idle speculation as to the pecuniary value of the "Christ Before Pilate," I may say that it was declared at the Custom House at \$20,000, and on that valuation the duty was paid. It was entered "for exhibition purposes only." On its arrival a syndicate of speculators made an offer of \$50,000 for the painting, intending to exhibit it through the country. The offer was declined, which was not surprising, inasmuch as the price asked for it in Paris was \$100,000, although my well-informed authority for this statement tells me that he knows the picture could have been bought then for \$80,000. If, after all, it should be sold in this country, and the Custom House authorities should have reason to suspect that it had been undervalued, they could at any time call it back for reappraisal.

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MR. STEPHEN PARRISH writes as follows concerning my notice of his recent exhibition at Wunderlich's:

"I can hardly refrain from saying a word on one of your criticisms—that referring to the 'childish drawing of the woman in the boat in his 'Morning of the Carnival.' I cordially agree with you, but your statement gives a wrong idea entirely, and gives the impression that the figure of the woman is my own—in fact, that the etching alluded to is original. Such is not a fact; it is after a painting by Walter H. Brown, as is stated in the catalogue and etched into the plate under my name. The work was a commission for a New York dealer, who wanted me in doing it to improve on the drawing of the figures. This I refused to do, naturally following accurately the painter's work throughout, which in the figures, at least, is very bad. I have never before taken this course or answered a criticism, not even where glaring misstatements have sometimes been unintentionally made; and I only write you hoping that others may be spared in the future from the same sort of hasty or thoughtless expression, for in this particular case it is very galling to have this bad work, so conspicuously hung, criticised as mine. . . ."

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It is curious that in writing this letter Mr. Parrish does not see that he justifies the very criticism of which he

complains. He admits the bad drawing of "this bad work, so conspicuously hung," and puts in the plea that it was "a commission for a dealer." Surely he should care too much for his reputation as an artist to reproduce a work he knows to be bad—no matter what dealer asks him to do so—to say nothing of giving it virtually his indorsement by not only exhibiting it, but letting it have the place of honor. In my notice of the etching I might, indeed, have said that it was "after a painting by"—some one else; but it does not seem to me that the omission to do so inflicts especial injury on Mr. Parrish. He might better plead guilty to "childish drawing" than to deliberately reproducing and exhibiting (and perhaps selling) something he knows to be bad. Need I remind him that a Waltner and a Rajon would not be so careless of reputation?

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L'ART says: "The work of the late Mr. Blodgett, of Mr. Hopkin, and some of their friends, wise promoters of the Metropolitan Museum of Art, though it has not completely failed, is in hardly a better state, so much has it been damaged since it fell into the hands of an adventurer of absolute incompetence, as we shall have occasion to show by documentary evidence."

What stronger "documentary evidence" could be needed than six years ago was first published in *The Art Amateur*, and eventually found its way into the United States courts, with Colonel Di Cesnola as defendant? But it is certain that no "documentary" or any other kind of evidence against him will have the slightest influence on the trustees of the Museum under its present administration. The brutal insolence of the man really is almost beyond belief. Here are some choice extracts from a Herald representative's interview with him on the subject of the City Board of Estimate and Apportionment's public-spirited offer to grant the Metropolitan Museum of Art and the American Museum of Natural History an extra \$10,000 each, provided those institutions be kept open from 1 to 6 P. M. on Sundays:

"I agree with the sentiment Mr. Vanderbilt expressed when he said, 'The public be d—d.' Most of the trustees sympathize with me, too."

"The law says that the Board of Estimate and Apportionment can appropriate any sum to the two museums yearly, not to exceed \$30,000. They can give us just as little as they want to. They might allow us one dollar each. Then I would not heat the building, and let the public go there and freeze. When they had become stiff I would set them up among the other groups of statuary."

"If some one would leave us a million to-morrow I would tell the Park Commissioners to take their building, and build a new one outside. When the new building is put up, that we have already got material enough to fill, it will cost fully \$70,000 a year to run it. No, the Museum will not be opened on Sundays."

"Oh, I tell you the general New York public is a very stingy-spirited public," exclaims this admirable director; and he then goes on to show how generous the trustees have been in their gifts to the Museum and how "stingy" the public. Is it any wonder that the public withholds its support while, to quote the language of L'Art, the management is "in the hands of an adventurer of absolute incompetence?"

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THE admirable crayon drawing which Mr. Renouf kindly presents this month to the readers of *The Art Amateur* shows his composition for a large picture he is working on at his New York studio in the intervals of portrait painting. His commissions, I am informed, are numerous, and may prolong his stay with us.

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RAJON, the etcher, is kept busy most of his time with portraits in crayon and pastels. He will probably have sailed for France before this is published; but he is to return in about a year and complete his commissions. Berthier, who came over with Munkacsy, I hear is also meeting with success. Our Munich visitor, Jan von Chelminski, who has done splendidly with his horse portraiture and hunting scenes, will return to Europe about March. His beautiful young wife, who has won the hearts of all who have met her, and whose features will be found on more than one equestrienne picture he will leave behind him, will sail a little in advance of him.

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THE auction sale of the Richard H. Halstead collection of paintings at Chickering Hall, on January 10th, under the management of Mr. S. P. Avery, followed their exhibition at the National Academy of Design. Unreasonably high prices ruled in some cases, and the general average was such as to encourage the dealers with the prospect of a brilliant season. Mr. Halstead, I hear, is somewhat disappointed in not getting more than he



# Supplement to The Art Amateur.

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PLATE 578.—DESIGN FOR FRUIT-PLATE DECORATION.

By I. B. S. N.

(For instructions for treatment, see page 69.)

PLATE 578.—OUTLINE SKETCHES.

ENTRUSTED TO THE CARE OF THE ART AMATEUR.

# My Dear Book.

My Dear Book, I have been thinking of you very much lately, and wondering how you are getting on. I hope you are still as good as new, and that you have not been too much neglected.



I have been thinking of you very much lately, and wondering how you are getting on. I hope you are still as good as new, and that you have not been too much neglected. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are still as good as new, and that you have not been too much neglected.

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# Supplement to The Art Amateur.

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PLATE 574.—OUTLINE SKETCHES.  
SEVENTEENTH PAGE OF THE SERIES. BY EDITH SCANNELL.

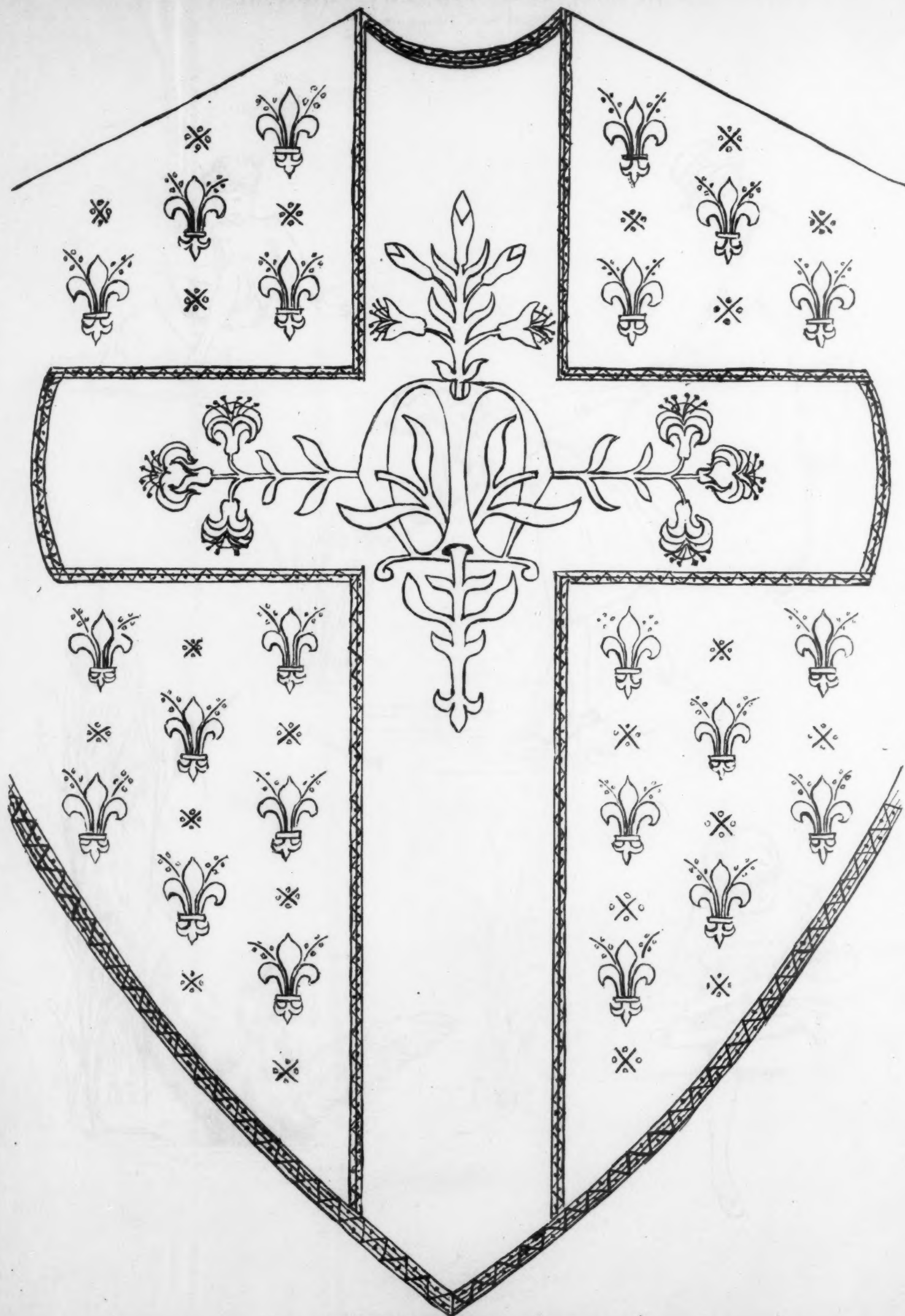


PLATE 575.—CHASUBLE ORNAMENTATION.  
(See "Church Vestments," page 67.)



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PLATE 576.—DESIGN FOR EMBROIDERY.  
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.



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PLATE 577.—MONOGRAMS. THIRD PAGE OF "M."  
THIRTY-FIRST PAGE OF THE SERIES.





# Supplement to The Art Amateur.

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PLATE 517.—MONOGRAMS. THIRD PAGE OF "M."

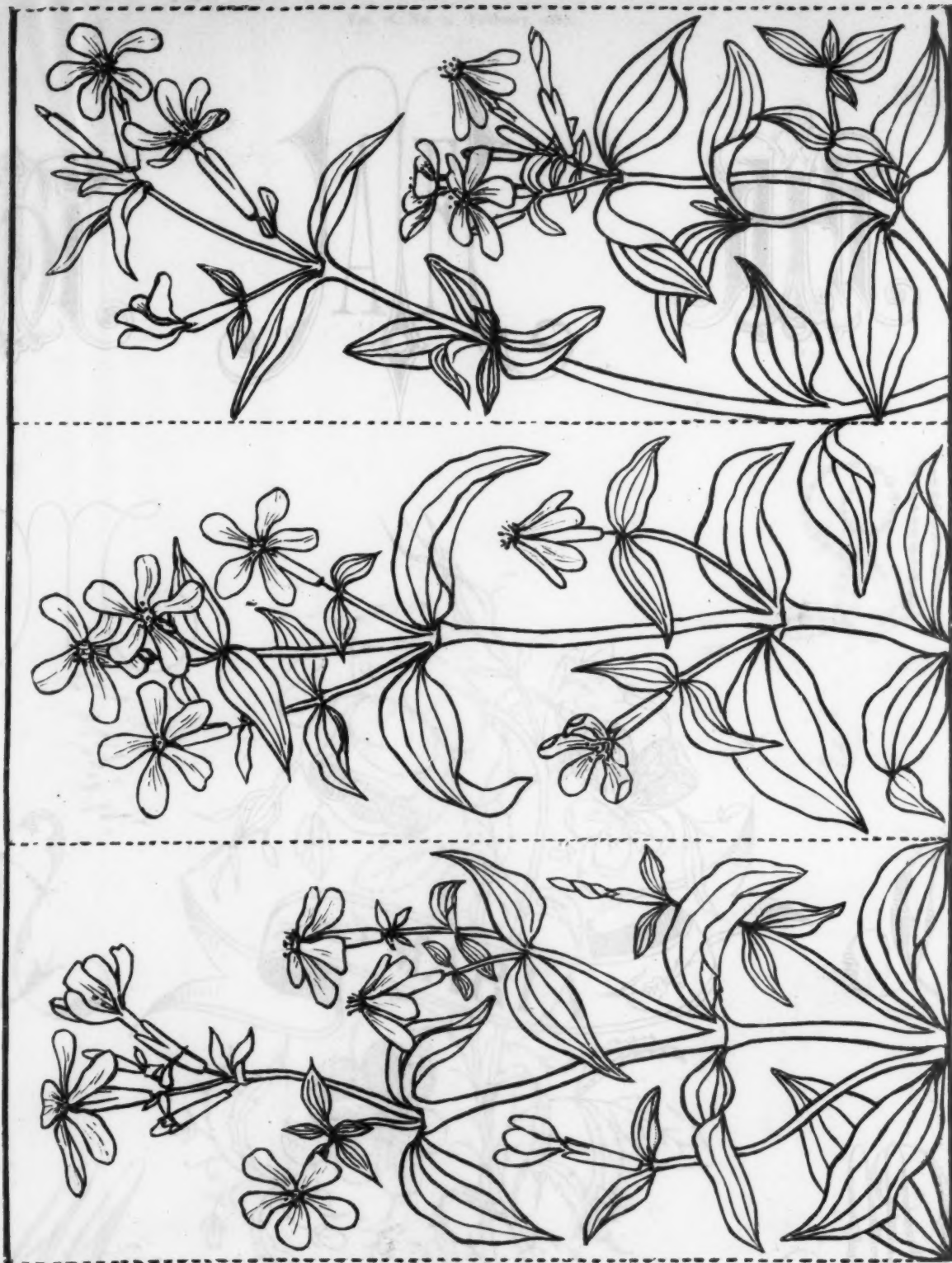


PLATE 580.—DECORATION FOR A SQUARE BOHEMIAN VASE. "Phlox."  
BY KAPPA.  
(For directions for treatment, see page 60.)



Supplement to

A-MANTEL PIECE IN



L.W.M.

PLATE 219—DESIGN FOR A PAN  
BY L.W. MOORE, OF NEW YORK

A MANTEL PIECE IN C

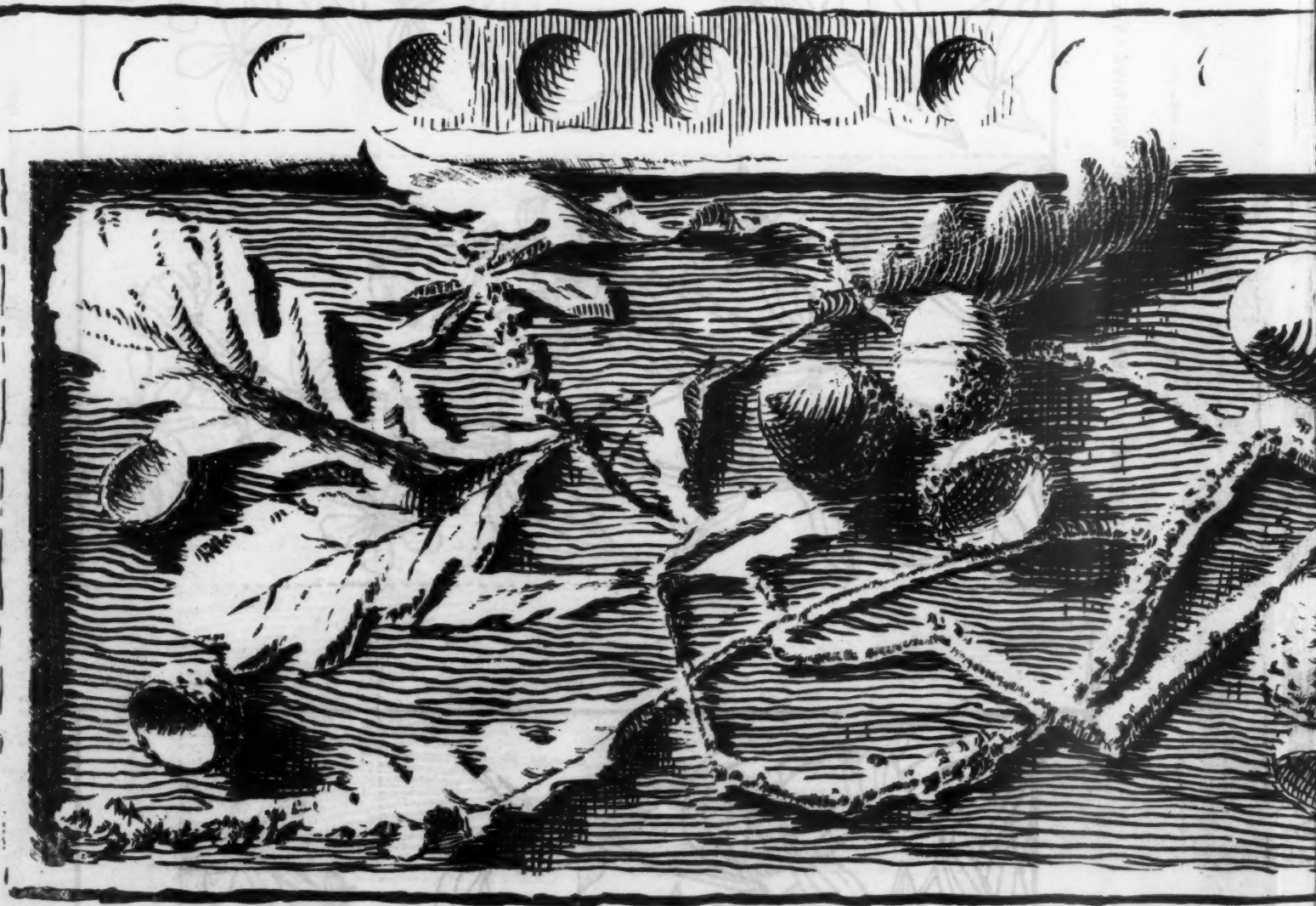
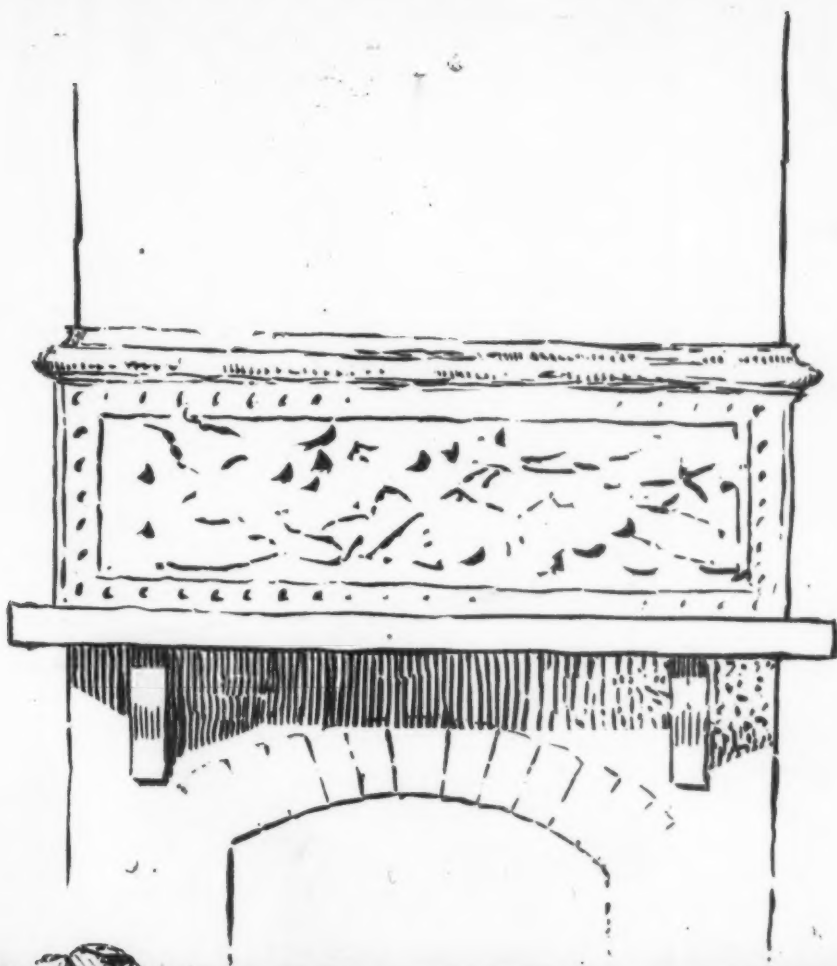


PLATE 579.—DESIGN FOR A PANEL  
By L. W. MILLER, OF THE PENNSYLVANIA



OAK -



L.W.-M.





NT TO THE ART AMATEUR.

VI., NO. 3, FEBRUARY, 1887.



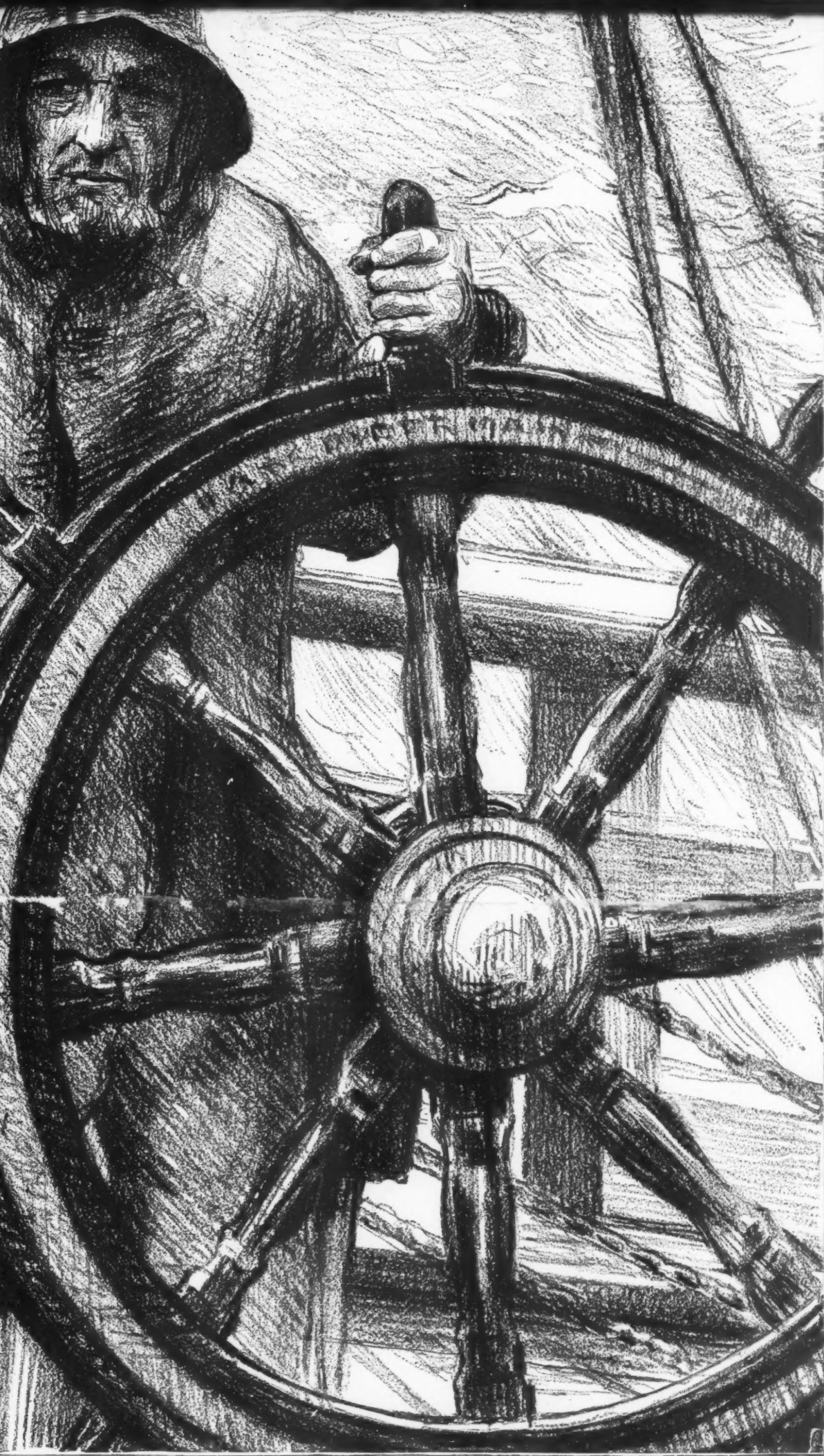




"THE MAN AT THE WHEEL." C

(FROM HIS PAINTING NOW IN PR





WHEEL." CRAYON DRAWING BY E. RENOUF.

NG NOW IN PROGRESS. SEE "MY NOTE BOOK.")





## SUPPLEMENT TO THE ART AMATEUR.

### ARCHITECTURAL LEAGUE EXHIBITION.

THE Architectural League of New York is holding an exhibition in conjunction with the Salmagundi Club at the American Art Galleries, which will be more attractive to the artistic public, perhaps, than to the practical every-day visitor, who may visit it with a view of getting some ideas for his own use.

There are plenty of drawings of country houses, from Mr. W. C. Hazlett's delightful, unpretentious cottage, at Glen Ridge, N. J., to the rambling "residence" designed by Mr. R. H. Robertson, which looks more like a cluster of college buildings, begun without any definite plan and continued piecemeal as occasion grew, requiring their extension. In contrast with the latter is the broadly conceived, picturesque and very habitable residence of Mr. W. H. Howard, near San Francisco, by Mr. Bruce Price; while there is no lack of imagination in the conception, a desire for originality has involved no sacrifice of unity in carrying out the design. A drawing of a hall mantel is shown from the same house. Mr. Bruce Price certainly has one of the most varied and interesting exhibits in the collection. Having already added to his reputation as architect of the artistic buildings of Tuxedo Park, he sends a design for the proposed church, pretty and simple—in keeping with the picturesque character of what he has already done there. His most important contribution to the exhibition, however, is his competitive design for the Cincinnati Chamber of Commerce building; it is dignified, large in idea, and it allows of almost infinite scope for the exercise of artistic taste in the matter of details; the rectangular sculptured frieze, which at about mid-height breaks the line of the principal mass, would afford a fine opportunity for a competition among our American sculptors, who, alas! are sadly in need of some such act of public encouragement. Among other designs for public buildings are Messrs. Hartwell & Richardson's for the Town Hall of Ware, Mass., which shows markedly the influence of the late lamented architect of Trinity Church, Boston, and C. S. Luce's excellent competition for the Toronto Court House. Messrs. Peabody & Stearns, another notable firm from "the Hub," sends an artistic and in every way appropriate design for the Lawrenceville school. Messrs. Rotch & Tilden, also of Boston, show a drawing for a gymnasium for Bowdoin College, and that for the front hall of a house in Commonwealth Avenue, which we reproduce herewith.

Speaking of the artistic features, we have especially in mind the excellent water-color drawings, by John Calvin Stevens, of a proposed house at Augusta, Me.; Arthur Prescott's "Tollbridge and House;" Peabody & Stearns's beautiful preliminary sketches of a County Court House; W. E. Chamberlain's (Chamberlain & Whiddin) house of Mr. F. A. Kennedy and, even better, views of the Château de Martainville and Manoir de la Houblonnière; Stanford White's view of Rouen, sketchily washed in on two leaves of a drawing pad roughly pasted together, and a pencil sketch of Orte, by the same clever hand, which has indicated the shading by the primitive method of rubbing it in with the thumb and forefinger. Of course there is nothing particularly appropriate in this sort of work in an exhibition of architects' drawings, and least of all in such sketches as these of Mr. White. They are quite interesting, however, as indicating that our architects are not all mere slaves of compass and T square; indeed, that some of them have not only the feeling but the training of the artist. The interiors from Fontainebleau, which are so admirable that they would attract attention at any water-color exhibition, are by Mr. F. Marschall—a new name. Mr. J. A. Schweinfurth sends a frame of very good pencil drawings—gleanings in a European tour—of capitals of columns from St.

Mark's and the Trocadero and South Kensington Museum collections in Paris and London, and specimens of artistic wrought iron. Mr. A. W. Cordes has a similar contribution of twenty pencil sketches. Mr. S. W. Mead, the present holder of the (Boston) Rotch travelling scholarship, sends from Italy several delightful "wet" water-color views of picturesque interiors. There are everywhere reminiscences of travel, including a bit of Algiers by Mr. Louis C. Tiffany.

Mr. F. H. Bacon, of Boston, furnishes not only a collection of charmingly drawn pen sketches of classic fragmentary remains from Athens, but a frame full of the more utilitarian pen drawings of furniture. In this department the display is very meagre, the only other notable designs for furniture being by Messrs. Brunner & Tryon, and these contain some excellent practical suggestions. In the same frame with them is the dining-room for Mr. Moss, which we are allowed to reproduce. One of the most charming pen drawings in the exhibition is of the studio of Mrs. C. B. Coman, in Keene Valley, by Miss M. Landers, of Clinton, N. Y. In our next number

P. Sperry, from the same firm, one for a chancel window.

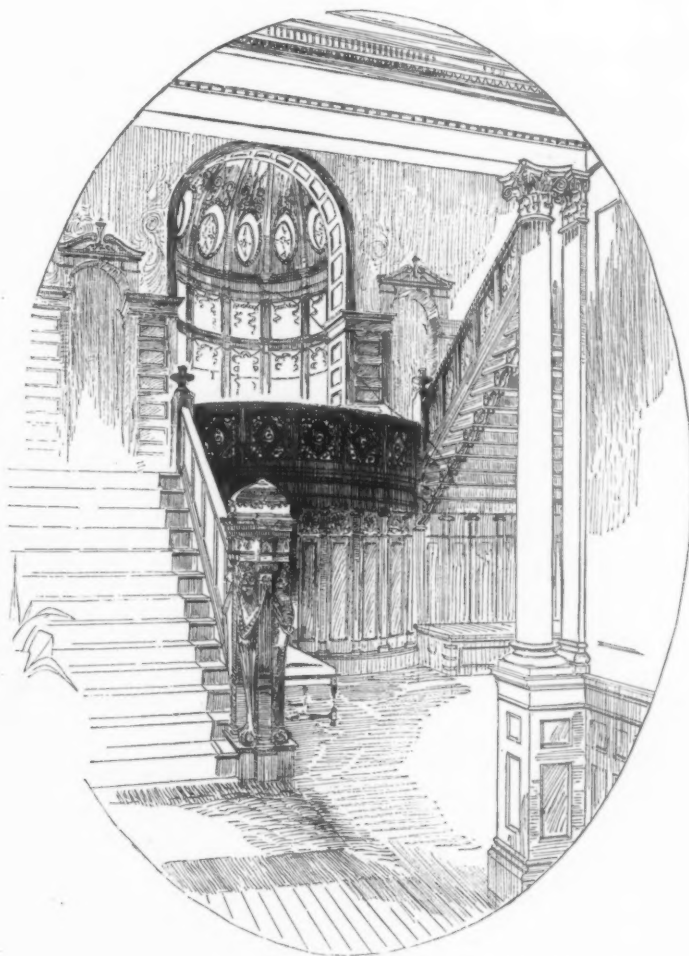
Some clever drawings from the "T Square Club" of Philadelphia include a striking hall fireplace by Mr. Wilson Eyre. Mr. A. M. Stuckert has some capital drawings of exteriors, including the residence of Mr. W. D. Bruen, of "Diagonal Avenue, New York"—wherever that oddly-named thoroughfare may be. Among the unframed contributions is a portfolio of very carefully made drawings of St. Patrick's Cathedral, Fifth Avenue, from the studio of that much respected New York architect, Mr. James Renwick, who, not long ago, added the steeple to Grace Church, that admired example of Victorian Gothic architecture, of which he was the designer.

Mr. Clarence S. Luce sends a beautifully made plaster-gilt model for the proposed Soldiers' Monument in Portland, Me., but somewhat prematurely; for as yet the site has not been chosen, nor have designs been solicited of the committee in charge. Should Mr. Luce's ideas be adopted, we shall have in this country at least one artistic monument of the kind among the scores of bad ones. The arrangement of the piazza (or refuge) with candelabra is graceful and original. Equally good but not original are the plan of the bas-relief decoration and the general aspect of the lower part of the shaft, which, with slight modifications, are those of the Marshall Moncey statue in the Place de Clichy, in Paris. Mr. Carl Gerhardt, of Hartford, contributes the winged Victory poised on a globe and the seated female figures emblematic of the Army and Navy.

### CHEAP SPLENDOR.

OUR suggestions for the temporary and inexpensive decoration of city apartments, which have become of late a feature of the magazine, are continued in the present number of *The Art Amateur*. If an illustration were wanted of a quite hopeless case, showing what to avoid, one might offer that of a flat in 104th Street, on the west side, and not far from Riverside Park. Here, for the modest rent of \$400 per year, the intending tenant is offered a suite of six small rooms, the largest, the sitting-room, measuring 15 x 2 feet on the fourth floor, hung with wall-papers of the common whirligig and firecracker patterns in bronze and staring colors, with papered ceilings, and wretched plaster cornices picked out in distemper with new blue and geranium red. The suite includes a diminutive kitchen and store-room with ice-box and elevator, three small bedrooms, well lit and ventilated—it being a corner house—and the sitting-room already mentioned. The wood-work is of common pine roughly painted in mahogany color. The floors, badly laid, would

have to be completely covered with carpeting, and the principal room is irregular in shape, necessitating waste. Gas-fixtures and all appurtenances are of the meanest sort, and carelessly put in. The halls and stairs are dark, narrow, and ill-ventilated, but are gorgeous, when the gas is lit, with bronzed papers imitating some of the worst vagaries of our fresco-painters and with showy but cheap carpets. The hand-rail and balusters look massive, but are of a poor quality of common pine. The 4 x 4 vestibule is gorgeous with tiled floor, rough, embossed plaster walls and stained-glass doorlights—all, of course, in the vulgarest designs and the most violent colors. As an example of the cheap luxury which rules wherever our speculative builders have the courage of their convictions, and carry out fully their peculiar ideas as to what will please the house-hunting public, this will hardly be bettered. It is quite fair to speak of it as being, at the same time, the real type of another class of dwellings in which the same aims of vulgar display are pursued through similar means, although at a far greater expense.

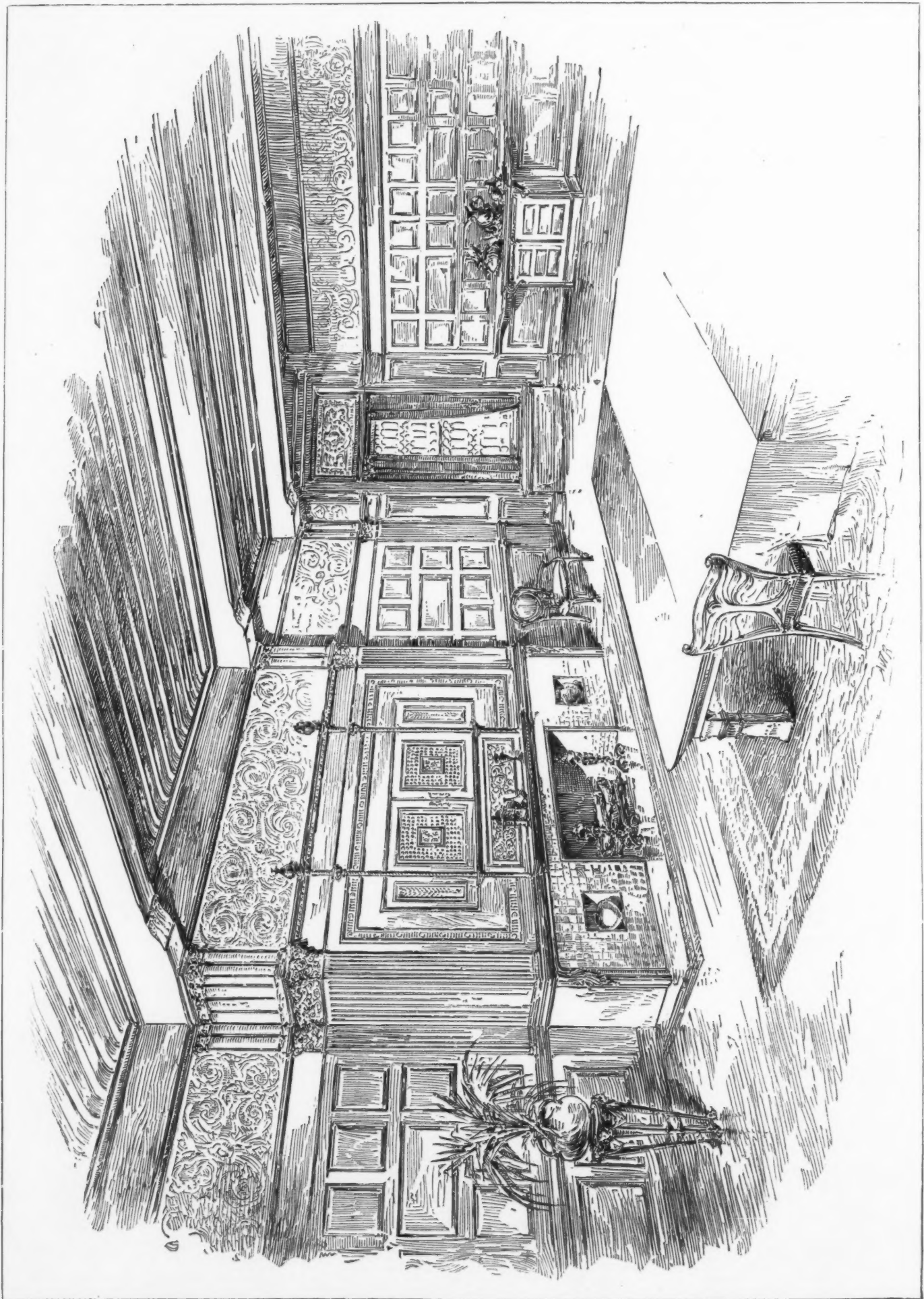


FRONT HALL OF A HOUSE IN COMMONWEALTH AVENUE, BOSTON.  
ROTCH & TILDEN, ARCHITECTS.

SHOWN AT THE ARCHITECTURAL LEAGUE EXHIBITION.

we shall reproduce it, and may then have more to say of the clever woman who made it. Mr. Charles I. Berg (Messrs. Berg & Clark) has a water-color drawing of a marble mantel to be executed by the Endolithic Company. His front elevation of the United Bank building, at Danbury, Conn., to be executed in brick and terra cotta, is effectively drawn in red monochrome.

It is gratifying to notice that our architects and designers continue to give suggestions to our philistine piano makers. Mr. Bacon, in the sketches already referred to, offers a hint for what is known in the trade as a "Baby Grand," and Mr. John Du Fais, of the Tiffany Glass Company, has a suggestive little water-color sketch of a grand piano with the sides in rectangular panels, and clusters of graceful pillars in light Persian motive, in place of the usual cumbersome single legs. Mr. Du Fais sends besides a design for the treatment of a large hall in marble and mosaic. M. F. J. Wiley, also of the Tiffany Glass Company, has a design for mantel-piece and wall and ceiling decoration, and Mr. E.



VIEW OF THE DINING-ROOM IN THE RESIDENCE OF MR. J. O. MOSS. BRUNNER & TRYON, ARCHITECTS.  
SHOWN AT THE ARCHITECTURAL LEAGUE EXHIBITION.



did for the Vibert "Papa's Toilet"—it is said to have cost him \$8500—which fell to Mr. Avery for \$7300, or more than \$7600 for the Bouguereau, "After the Storm," which Mr. Avery bought for Mr. Frederick Vanderbilt; but both pictures realized all they were worth. There was no cardinal or other church dignitary in the Vibert, which lowered it, perhaps, in popular estimation. As for the Bouguereau, had it been known that a Vanderbilt wanted it, doubtless he would have been made to pay more for it. The sixty-five pictures brought \$84,320.

THE American pictures, as a rule, sold very well "The Waning Year," a charming painting by Bruce Crane, at \$825, went below its cost, perhaps owing to its unwieldy size. It fell to Mr. Van Santvoord, together with Bolton Jones's "Early Spring," at \$700; and Mr. Walter Watson, buying for Montreal customers, gave \$2300 for "A Woodland Brook," by the lamented W. Bliss Baker, which cost Mr. Halstead only \$1000, and \$1475 for George Innes's "After a Shower," which cost Mr. Halstead \$650. J. G. Brown's street boy picking over the contents of an ash barrel, called "Bric-à-brac," brought \$525.

"GIVING IN," Erskine Nicol's admirable figure of a trout-fisher, was bought for a Montreal collection for \$2500, it having been sold by Knoedler at the same price. On his purchases from the dealers, Mr. Halstead seems to have made money in nearly every case—for instance: he paid Knoedler for De Penne's "Dogs" \$250, and it brought \$375; for the charming little Jacque, "Poultry in a Farm-yard," \$225, and Knoedler bought it back for \$560; Haquette's "Panier of Flowers," \$125, which brought \$175; Casanova's "Jolly Smoker," \$1200, which Avery bought for a customer for \$1400; Jacquet's "Thinking of the Absent," \$900, which brought the absurd price of \$2500; Theo. Weber's "Pier at Ostend," \$600, for which Mr. H. S. Wilson paid \$875. The Schreyer, "A Gypsy Camp"—a poor one—was bought in by Knoedler for \$1125, and the Van Marcke, "Cows near a Pool," went for \$825 to the same dealer. Hazelton, the Philadelphia dealer, sold Mr. Halstead Reutlinger's "Market Square, Naples," for \$400, and it brought \$1800. Christ Delmonico sold for \$750 Jules Dupré's "Group of Oaks," for which Mr. I. N. Seligman paid \$900. Mr. Seligman gave \$220 for P. E. Rudell's "Cloudy Day," which cost about \$50, and \$1625 for Piot's "Difficult Lesson," which Mr. Halstead had bought for \$600. Alphons Spring's "Fisherman's Home" was bought by Schaus for \$850, and Daubigny's "Evening on the River" by Christ Delmonico for \$2200. The three Kowalski pictures each made a good profit for Mr. Halstead, "Christmas Visitors," for which he paid about \$1600, bringing \$2300; "Market Day, Poland," costing him about \$1800 and bringing \$3250, Mr. Latham A. Fish being the buyer; and "A Whipper-in of Hounds," which cost Mr. Halstead \$1050, going for \$2600 to Walter Watson for one of the Montreal buyers. The same dealer got a better bargain in Cazin's exquisitely delicate little canvas, "A Sandy Road," at \$475.

DELORT'S "Half Seas Over" went to Mr. N. Q. Pope, of Brooklyn, for \$700; Wahlberg's "Approaching Storm" cost \$250 and brought \$225; Santoro's "Scene in Venice" cost Mr. Halstead \$500 and Mr. H. S. Wilson only \$370. There was a loss on the ugly and ill-drawn Kaemmerer entitled "Coquetry," which went for \$600, and about \$300 profit on Sanchez-Perrier's "Mill Stream," knocked down at \$1100. The Rico "Campiello at Venice" was a rather poor example and at \$1325 brought all it was worth. Edelfelt's "Under the Beeches," which at the Seney sale fetched \$650, realized an advance of \$25. "On the Scheldt," a dull Clays, brought \$1050. Henner's "Repose," which Mr. Halstead bought at the Mary Morgan sale for \$3100, went to Mr. H. T. Wilson for \$3000. Firmin Girard's "Reverie" brought \$1400 at the Governor Morgan sale, and fell to Mr. Van Santvoord at \$1550; Olvarez's gaudy "Carnival at Madrid," at \$1600, showed a loss, as such bad art should. The uninteresting single figure, "Going to Mass," by Jules Breton, which brought \$1600 at the John Wolfe sale, went for \$1525.

"THE World's Exchanges," received from Messrs. Moore & Schley, is the latest of the interesting series of colored lithographs issued by those enterprising publishers Messrs. Root & Tinker. Of the eight principal buildings of the kind selected from the chief commercial

cities of the world, the New York Stock Exchange would easily win the palm for ugliness, if the Chicago Board of Trade building were not in the competition. It is amusing to compare this latter architectural monstrosity, in its swaggering pretentiousness, with the dignified simplicity of the Bourse of Paris, with the Bourse of Brussels, or even with that somewhat weak example of neo-classicism—the Bank of England.

MR. HENRY BACON writes from Paris: "Madame Madeleine Lemaire wishes me to tell you that she is delighted with the reproduction of her water-color in *The Art Amateur*. She says it is better than anything issued by any paper or periodical in Paris."

THE ninth annual exhibition of the Salmagundi Club and American Black-and-White Society at the rooms of the American Art Association, which opened on the tenth of January, is one of the most interesting displays of the kind that has been held in this city, which is equivalent to saying in this country. One might go even further, and say that it is the best anywhere; for where else can there be found so important a collection of works in black and white as is seen in New York each recurring winter? The most striking features of the present display are the original pen and other drawings made by E. A. Abbey for his illustrations to "She Stoops to Conquer," and Kenyon Cox's designs in oil monochrome, with initials and incidental drawings in pen and ink, made for his illustrations of "The Blessed Damsel." Both series have been shown already in minor or private exhibitions, the former at the Grolier Club and the latter at Reichard's gallery. But the Salmagundi Club would have made a mistake had it excluded them on that account; for as the late and most important products of two of our best draughtsmen of the human figure, they will probably, in connection with Elihu Vedder's designs for the "Rubaiyat" and Will Low's illustrations of "Lamia," always be regarded as marking an epoch in our national artistic development.

BESIDES these important drawings, there are various others made for purposes of illustration, but nothing equalling them in importance. One of the strongest single works certainly is C. J. Taylor's spirited gouache "Quarrel in a Tavern," the period being about a century ago. Mr. Taylor shows also a studio interior, in which the action of the solitary figure, taking a "morning nip," is intense but vastly more subdued. The veteran F. O. C. Darley, with characteristic and meritorious illustrative work, once more appears, as if to remind the younger men that good drawing need never be out of fashion, and Frank D. Millet and Frederick Dielman, seen in graceful if not very important contributions, seem to respond that, at least, so far as they are concerned, the younger men need no such reminder. A. A. Frost seems to have settled down steadily to perfunctory drawing for illustrative purposes. Thure de Thulstrup, on the other hand, shows decided progress. His picture, representing a change of horses at a tavern in old stage-coaching days, is admirable in composition and spirited in drawing. The sense of fatigue in the movement of the tired beasts, that are being led away from the shafts, especially is suggested with remarkable power. Gilbert Gaul has some realistic battle scenes. Mrs. B. Odenheimer Fowler sends two of those familiar female heads of hers, painted in red monochrome, which are always pleasing and always sell well.

It is a relief to turn from the somewhat sticky-looking pictures in oils, which prevail at this exhibition, to the more legitimate work in India ink, like G. W. Maynard's "News"—an old man reading in a Chippendale chair, with his back turned to us—and J. N. Marble's wash drawing of a boy; or to pure charcoal or crayon like the simple and strong portrait of Tennyson (which we are permitted to reproduce on the front page), by Jacques Reich; Wyatt Eaton's beautiful charcoal, "The Judgment of Paris," or W. H. Lippincott's graceful female head, executed in the same medium. Miss Ella G. Condie—whose name, like Mr. Reich's, is unfamiliar to me—sends a delightful drawing in red chalk of a child blowing on its tiny fist. Miss Annie Oliver, another new-comer, has an excellent charcoal of an old woman reading the Bible. Mr. Symington sends several carefully drawn studies in pencil and in crayon.

IN combination of figure and landscape, C. A. Van-

derhoff, best known as an etcher, stands alone, having several excellent drawings in simple charcoal, representing, among other subjects, a pair of rustic lovers, seated on a log overlooking a stream down which a sail-boat is placidly making its way. There is one cattle subject, by Carleton Wiggins, a well grouped herd, grazing near the sea-shore.

WHEN we come to landscape proper, we find, perhaps, from the purely artistic point of view, the most satisfactory work in the exhibition in the numerous charming pure charcoal drawings of Thomas R. Manley, Archibald R. Gray, and B. W. Loomis, president of the Rochester Art Club—all new exhibitors, I believe. After such frank, wholesome, unpretentious work, I confess that I am wholly spoiled for F. Hopkinson Smith's clever charcoal of a river bank, with a sun reflection on the grass which could not possibly come from the gray sky overhead, and for the clever chic, in oils, of Julian Rix, and even a masterly and highly decorative marine in oil monochrome of F. K. M. Rehn fails to satisfy me. H. W. Ranger has a very strong "wet" charcoal of a railway junction at night; it is washed over gray paper, with the high lights in Chinese white—the sky, roughly sponged, is wonderfully effective. Pure charcoal or crayon, pure India ink or sepia, drawings which represent spontaneously impressions of nature, recorded without affectation or device of any sort, are what one wants to see at such an exhibition in order to make one feel that our men are really working in the right direction; and it is most satisfactory to record the fact that the present comes nearer to the ideal in this respect than any previous black-and-white exhibition.

THERE are some good etchings by Frank Gregory, W. H. Shelton, H. P. Share, Hamilton Hamilton, Charles Volkmar and others; but the more important work in this department is doubtless held until the New York Etching Club's forthcoming exhibition in conjunction with that of the American Water-Color Society. A bronze memorial tablet of Dr. James M. Ambler, who fell in the Lena Delta expedition, by Joseph Lauber, from a design by that artist and Charles Lamb, is ambitious and has merit; but bronze is a ruthless critic, and makes some of the figure modelling look woefully feeble and lifeless. J. S. Hartley sends the large bronze original of his medallion portrait of Lincoln which appears on the cover of the January number of *The Century*; it is a strong work full of character.

IN one of the smaller galleries Mr. Volkmar has a display of his own, which, while it cannot be said to bear even a remote relation to a black-and-white exhibition, is decidedly interesting. It consists of some two score of Limoges paintings on faience of landscapes and duck pieces. These ceramic pictures show a varied range of color, always rich and decorative. The average visitor is greatly puzzled with them. "What are they, anyway?" asked one young woman. "I have it," said her companion; "they are old pictures in new frames." With their warm, rather dark tone, and, in some cases, "crazed" surfaces, this was not such a very bad guess. It is a mistake, perhaps, to frame such panels like oil paintings. MONTEZUMA.

#### A PRIZE OF A HUNDRED DOLLARS.

BEGINNING with the new volume (the eighth year) of *The Art Amateur* (June, 1887), the present cover will be discontinued, and one entirely new and more simple will be substituted. With the view of securing the best design for this purpose, the publisher invites artists to submit their ideas on the subject. He will pay One Hundred Dollars to the successful competitor.

The conditions are as follows:

- (1) While it is not necessary that designs submitted shall be finished drawings, the successful competitor will be expected to furnish a careful pen-drawing of his design, in black ink, on smooth white paper, one third larger than the size of this page, ready for reproduction by the photo-engraving process.
- (2) Competitors should inclose postage-stamps to pay for the return of their drawings if rejected.
- (3) All drawings must be sent in before the first of March, 1887.
- (4) The publisher reserves the right to reject all the designs offered, if none is found suitable.

## BOSTON CORRESPONDENCE.

## THREATENED DESTRUCTION OF THE STATE HOUSE DOME—MR. KITSON'S SCULPTURE—THE JOHNSTON MEMORIAL EXHIBITION.

ONE would think that if any public building were held in veneration in Boston, it would be that one which bears the gilded dome—that dome which suggested to Dr. O. W. Holmes the immortal mot, "Hub of the Universe" so aptly and compactly expressing Boston, as Boston thinks of herself. The State House being on the very top of Beacon Hill, its dome is hence "poised just in the right place," as Henry James happily phrases it in one of his pictures of Boston, in "A New England Winter," to form the hub and centre-piece of the whole fair metropolis as it lies stretching away farther and farther each year between the Bay and Charles River. Seen from any point or any distance where it can be seen at all, the New England capital always seems to extend equally on all sides in its outline of a gentle and graceful incline from this golden knob, always golden in the sun although the distance may have reduced the fair bulk of the dome to a mere point. Domes are not so plentiful in America, or in the world, having been neglected by contemporary architecture, perhaps for good reasons, that any one of them can be uselessly destroyed. Boston should be last of all, one would say, to part with an object beautiful in itself, and endeared by sentiment and association to Boston pride and patriotism. But the restless spirit of improvement, that species of rustic selectmen's ambition, which smartens up a place by tearing down old mansions and cutting down old elms to straighten and widen streets, or line them with brand-new, vulgar and pretentious wooden Italian villas, or frame-blocks with shingled mansard roofs, has got its eye upon this venerable pile, and it will be a miraculous providence if it escapes. The powers that be at the State House are rural, not urban, and the elm-and-mansion-destroying enterprise that has wreaked itself on so many fine old New England towns is likely in the end to have its way with the "Hub of the Universe." "Is it not eighty or ninety years old," the building committee ask, "and, therefore, is it not time to have something new?" What has probably sealed the doom of the building was the realization after a trial, that the old beams would not bear the strain of a modern "elevator." This seems to have settled it. The motif of the new structure, therefore, being an "elevator," it ought to be one of those thirteen-story monstrosities of architecture which illustrate the income to be derived through modern invention and insolence from a bit of city land. The plans for rebuilding which find most favor with the state Solons, who are settling the matter in the teeth of the almost unanimous opposition of the citizens of Boston, are those of architects whose skill has heretofore been most signally displayed in school-houses, engine-houses, and other municipal edifices, and in business blocks and apartment houses, where the end aimed at and achieved was to get the largest possible number of rentable rooms. This whole subject of architecture and art will have to be taken up and settled before we can be said to have any sure hold on civilization in the republic. In the elder days when the State House was built by that finely representative Boston scholar and gentleman, Bulfinch (author and artist as well as architect), the gentlemen had not altogether lost their grip in public affairs. With the change that we now know, but which we submit to and pay roundly for rather than take the trouble to manage our "primaries," a State art commission of some kind has become an absolute necessity. Some rich man should offer a prize for a plan for national, state and municipal art commissions that will save us and our children's children from bad public buildings, monuments and statues. It is no trifling matter.

One of the concrete illustrations of the familiar truth that genius starves while mediocrity flourishes is the young sculptor, H. H. Kitson, whose delightful bronze, "La Musique de la Mer," which you may remember as standing in one of the corners at the Morgan exhibition and sale, and which in the Paris Salon was mentioned for honors by the jury, has been on exhibition here during the past six weeks. Here is a work recalling the very best periods of the art of which it is an example, so true in modelling, so nervous in muscle and vivacious in expression that it seems veritably alive, and because it is so true and is not in the conventionally smooth and impossibly symmetrical contours of form and limb, judged proper by Mr. and Mrs. Moneybags for parlor furniture,

it may go begging for a purchaser among the wealthy connoisseurs of Boston and New England. It is some satisfaction to hear that there is a bare chance of this rare sculptor receiving a commission to execute the proposed statue or monument of the late Mayor Doyle, of Providence. He has lately taken a studio in the Cowles Art School, so that, at all events, the influence of his fresh and bold style, that is so happily representative of the most hopeful tendency of modern art—the return to nature and reality—will not be quite missing, although he may not have the encouragement to production which a community more intelligent and liberal as regards art would give such an artist. Truly the sculptors seem to have fallen upon evil times. Was there ever an age of the world in which they received so little encouragement as at present? The best authority on archaeology at the Boston Museum of Fine Arts, Mr. Robinson, is said to be inclining to the conclusion as the result of much study in Greece and Italy, in Athens, Pompeii and Rome, as well as in the museums of Europe, that the great statues of the best classical periods were all tinted to the life. Is there not here suggested a way out for the modern sculptor? Let him color his portrait in marble of Mrs. or Miss Centpercent, even to the crushed-strawberry satin, or the orange-blossoms of the bridal veil, and sculpture must fairly "boom" again!

The memorial exhibition of John B. Johnston's works is one of the most deeply interesting events of the winter. Poor Johnston died so young that he is hardly to be blamed for not having accomplished more, but the quality atones for what is lacking in quantity of what he has left behind. It piques the mind with a constant questioning of what might have been in store for him and for the world. Perhaps, however, this was all—and, indeed, it would have been enough were it so—for the artists and for those who can see and feel with the artists. Born and reared among artists—his father a famous caricaturist, a sort of local Cruikshank here half a century ago, and his sisters flourishing teachers of art, their school befriended and inspired by W. M. Hunt—he was a painter pure and simple, without the strain of sophistication for business or advertising purposes. He would not, probably could not, paint to sell; he cared nothing for making himself acceptable or even intelligible to the great public, but painted for himself and for the sympathetic few who surrounded him, or frequented his sisters' studio and school. Seasons and years would go by and the same few pictures of green fields and rosy skies, of cattle and calves would reappear just a little retouched and improved so as to reflect more and more of the subtle insight he had as to the component elements of the color in a sunset or its reflection, or of the humor in some motherly cow or bumptious bull calf that he had been lying in wait for or following up week after week while other thriftier, but less genuine, artists were producing "finished" work for the market. With him a thing that he loved was never finished and never could be. That sense of humor which he inherited from the caricaturist Johnston, and the true tenderness that is always ready to well out of fine humor, opened up to him new possibilities of expressing the meaning of things in earth and sky and animals that continually teased him for utterance, and now make his works perfect memorials of his spirit and manner of work. This is a sort of thing that to the fit audience, though few, attracted by his painting, is infinitely more precious than the technique which he might have acquired had he not been after something else.

GRETA.

## PARIS CORRESPONDENCE.

## THE GIFT OF THE WONDERFUL CHANTILLY COLLECTION—A GREAT EVENT IN ARCHÆOLOGICAL ART.

By the gift of Chantilly to the Institute of France, the French nation comes into possession of an exquisite architectural monument, a precious library and some wonderful pictures and drawings, both by ancient and modern masters. The Duc d'Aumale, in forming his collection, did not yield to any exclusive mania; he sought to get first-class things of all kinds, and he did not seem to care what price he paid. Thus his last folly was a diptych by Memling, which he bought of Thibaudau, of London, for 250,000 francs. The two Raphaels at Chantilly may be estimated freely at a million francs, although the Duc d'Aumale did not pay that price. One of them, known as the "Vierge d'Orleans," and which had formerly belonged to the Orleans family, was bought

by the Duke at the Delessert sale, in 1869, for 150,000 francs. It is one of the finest productions of Raphael's first Roman period. The second Raphael, which the Duke bought three years ago, is a picture *six inches* square, representing the "Three Graces," inspired by an antique marble which Raphael saw at Sienna when he went to help Pinturricchio paint his frescoes. For this little panel the Duc d'Aumale paid 600,000 francs. The collection is rich in early masters. Van Eyck, Giotto, Ansano di Pietro, Fra Angelico, Lippo Lippi, Botticelli—a "Virgin" and "Autumn"—Pollajuolo, Lorenzo di Nicolo, are all well represented.

The pictures of the French school are the real glory of Chantilly. The collection of portraits of the fifteenth and sixteenth centuries, by Clouet, Dumoustier and Quesnel, is simply unique; even the Louvre has nothing to compare with it. Among the portraits of the seventeenth century are Mignard's Molière; Corneille, by François de Troy; Mazarin, by Philippe de Champagne; Louis XIV., by Rigaud. The French painters of the eighteenth century are represented by four fine Watteaus, a Lancret, four heads by Greuze, and three famous works by Prudhon—a "Nymph," the "Awakening of Psyche," and "Homage to Beauty." The modern French pictures at Chantilly comprise five works by Ingres, which appear now rather old-fashioned; works by Gerard, Géricault and Gros; the "Two Foscari" and a "Moroccan Sentinel," by Delacroix; three Marilhat; ten Decamps, including the "Corps de Garde" of the Salon of 1834, for which was paid 80,000 francs; a Fromentin, several Meissoniers, the "Assassination of the Duc de Guise," which Delaroche considered to be his masterpiece, twelve decorative panels by the late Paul Baudry, Gérôme's "Duel after the Ball," and innumerable works by contemporary artists. Add to this an immense collection of drawings, a library of which the riches are literally unknown, for the Duc d'Aumale did not care to show his books. The gift of Chantilly is really magnificent, whatever reserves we may make as to some of the old masters and the modern masters, too.

A great event, from the point of view of the archaeology of art and of the history of ornamental art, is the arrival at the Museum of the Louvre of fragments of the decoration of the palace of Artaxerxes and Darius, discovered at Susa, and brought to France by the Dieulafoy mission. The object of this mission was to excavate the Apadana, or throne room of Artaxerxes Mnemon, which was first visited by Sir A. Loftus, and to reconstitute the palaces at Susa of Artaxerxes and Darius. The campaign of M. and Mme. Dieulafoy, in 1885 and 1886, has fully realized this programme, and enabled them to determine exactly the construction and appearance of the Apadana of Artaxerxes, which the Greeks considered to be the most complete architectonic whole ever built by the Persian monarchs. Among the most important vestiges discovered are the friezes in enamelled faience, especially those on which are represented the royal guards of Darius. These friezes are in excellent preservation, and the colors of the enamel are as brilliant as if they had just come out of the potter's furnace. The enamel is as fine as the finest work of Lucca della Robbia, and the coloration of a more delicate tone. The turquoise blue, the marigold yellow, the pale green and the dark green, clouded like moss agate, which dominate in the coloration of these enamels, are most exquisite. The modelling of the figures in low relief shows a skill and a science equal to that of the best Greek artists. Greek art was certainly influenced by the archaic art of Asia. May not Persian art have been subjected to a reflex influence of Greek art? M. Heuzey, director of the antiques of the Louvre, calls attention, in this connection, to a passage of the elder Pliny, who mentions a Greek sculptor "whose works are comparable to those of Myron and Polycletes, and whose glory," adds Pliny, "is not so widespread in the world as it deserves to be, because he passed the greater part of his life in the service of Darius and Xerxes." This artist is Telephanes, of Phocæa.

I had the privilege of seeing a part of these precious discoveries in the storerooms of the Louvre recently, and I can only say that the charm of the coloration and the perfection of the modelling and execution are astonishing. The importance of the results of the Dieulafoy mission can hardly be exaggerated. The arrangement of the fragments in the Louvre will take many months, and consequently the new Persian rooms will probably not be open to the public before the autumn.

THEODORE CHILD.



# Gallery and Studio

THE A. T. STEWART COLLECTION.



HIS justly famous collection of paintings is to be brought to the hammer some time in March, together with a good deal of marble statuary, books and miscellaneous art objects. In the meanwhile the pictures will be shown at the American Art Galleries, where they will be sure to attract crowds of visitors. If they could have been left on view at the Stewart mansion, the number of visitors would doubtless be still greater, for there has always been the liveliest curiosity on the part of the public to get a glimpse of the inside of the great, mysterious marble palace where these art treasures have been concealed. We hardly share the opinion of some of the newspapers that the sale will rival that, last winter, of the estate of Mary Morgan, and it will certainly fail to afford any sensational feature like the "peach-blow" vase incident. There is a good deal of valuable old Sèvres and Dresden china, but when Mr. Stewart was a collector the taste had not yet been born in this country for the old porcelains of China and Japan. Nor is the Stewart gallery exactly the shrine of a poet-painter. To quote the language of a former writer\* for *The Art Amateur*: "You do not go thither to see examples of Delacroix, Decamps, Millet, Corot, Rousseau; it is evident that the collector knew what he liked, and did not mean to be mystified. On the whole, believing it to be fully a representation of the owner's choice and taste, we uphold it as a noble example of the aesthetic discernment of a merchant-prince."

The "1807" by Meissonier, which is generally regarded as the chief jewel of the collection, arrived in New York about the first of March, 1876, after having been shown in the Vienna Exposition as an imperfect picture, with chalk-marks and other such scaffolding across its face. The price paid was generally stated at \$60,000, but when it was safely housed, \$80,000 was the figure named by the major-domo. Sir Richard Wallace was the intending purchaser, and on his declination it was sold to Mr. Stewart by telegraph. The canvas is eight feet across by four and a half feet high, and the larger human figures in front measure eighteen inches in height. The subject was at first known as "Friedland;" but for this, as it is no battle-picture, the date of Friedland, or culmination of Napoleon's fortunes, was substituted. Dictator of Europe, owner of France, Napoleon is represented as reviewing the troops that have won his supremacy. The topic of the scene is merely a ceremonial review; but the story of many a battle is indicated in the wild enthusiasm of the soldiers as they pass their leader. In fact, it is the factitious strength of devotion, and not the real energy of muscle and sinew, which casts these soldiers into their frenzied postures. They get their strength from the leader's eye, which commands them, distant, grave, and tranquil. At the moment depicted these troops are, as a writer points out in *L'Art*, at the last extremity of physical endurance. But for the animating force of loyalty and worship they would be exhausted with fatigue. The campaign against the Russians has gone on during ten days without repose or truce. In the environs of Friedland, the battle has lasted nine hours. The French

have taken seven flags, one hundred and twenty cannon, and killed or wounded, or imprisoned sixty thousand of the enemy. Alexander of Russia has been forced to ask for peace. Thus, exhausted and victorious, the army files before Napoleon.

The Emperor, placed on a hillock, is surrounded by his état-major and by his marshals, Bessières, Duroc and Berthier. At his left and behind, Nansouty waits with his division for the moment to wheel into line. Further on appears the Old Guard with its bearskin caps and white breeches. Napoleon, on a white horse, is making a salutation; in fact, there just arrives, like the cataract of some mighty river, the Twelfth Regiment of cuirassiers, galloping as in a charge. The earth trembles, and from hundreds of grizzled mustaches arises the cry, "Long live the Emperor!" At the head of his regiment, the colonel of the Thirteenth is passing the leader, and is in the act of uttering his shout of loyalty; standing in his stirrups, he rises to his full height so as to



FRAGMENT OF "THE CHILDREN'S PARTY." STUDY BY THE ARTIST, LUDWIG KNAUS.

[IN THE A. T. STEWART COLLECTION.]

give more effect to his salutation. It is impossible to express more truth in a movement or more expression in an attitude. Farther off, at the corner of the picture, a bugler, with yellow uniform frogged with brandebourgs, dashes forward so as to get into the first rank. Placed at Napoleon's right hand, in the foreground, are the four guides composing the avant guard of the imperial escort. They keep in the most rigorous military attitude, their sabres in their fists upon the thigh, the blades pointing to their shoulders, their energetic faces divided in two by their level mustaches, their heads plunged into broad bearskins, their sinewy figures dressed in yellow breeches and red dolmans. The foreground is devoted to the cuirassiers, who succeed each other as in a frieze, the light catching on their armor, the dust flying like velvet on their boots, and their galloping horses thrashing the soft spring wheat of the fields near Friedland.

Meissonier labored fifteen years at this picture. Each personage, though never so insignificant, was made the subject of a separate painting, finished with care, and in no sense a sketch; there are movements of an arm which have only been arrived at after a series of designs which are each admirable morsels of painting. The costumes and trappings were made by tailors, boot-makers, and saddlers. Meissonier modelled with his own hands small horses in wax, which were afterward completely harnessed, so as to produce the optical effect desired. We can but admire this "fussiness" when we find that it enhances, rather than spoils, an art-scene which still keeps superior to all dilettanteism.

In order to study the galloping horse in full motion, Meissonier used to travel in a railway laid down for his use, and while his model would gallop at his side, make paintings and drawings after nature of the action of the motor muscles, and the alternation of the hoofs.

It is rightly felt that America has secured an artistic triumph in the possession of this great canvas of "1807," which it is not likely its author will ever equal now. Its merit, however, is rather in a general accumulation of triumphs and vanquished difficulties, than in simplicity, felicity, and ease. In fact, Meissonier is never so happy in open air, landscape situations as in the interior effects of his earlier period. His determination to succeed in open, sunlit scenes seems to have been forced on him by emulation with Fortuny, whom in luminous quality he never equals.

The other Meissoniers in the Stewart collection are on his more familiar cabinet scale. One is called "A Reminiscence of the Franco-Prussian War." Two orderlies, with tall, cylindrical caps, each leading a horse beside his own, interview a sentinel at the door of a barrack. In the blaze of hot sunshine, the buttocks of the iron-gray horse, led by the orderly who engages the sentinel in talk, are positively real, muscular, and solid to an extent of perfection scarcely realized by any of the horses of the "1807." The projecting lintel over the door casts its own triangular masses of shadow, which, though transparent, seems chopped out, thick, and real; and, on the whole, Meissonier succeeds better in this picture with the realistic effect of intense daylight, than in anything else he has done. The laurels of the Roman-Spanish painters are what in reality cast these sharp, real, and true shadows into the manipulation of Meissonier; except for their emulation he would have remained content with the degree of tempered and conventional sunshine seen in his "Solferino" of the Luxembourg collection.

Another of the Stewart Meissoniers is remarkable as showing one of his very few female studies. A beggar-woman, carrying a baby, asks alms of a gentleman on horseback, who wears the half-moon chapeau of the Directoire, and reins in his steed, to confer the gratuity, with that air of perfect horsemanship which this painter best knows how to give.

The scene takes place in a public garden, with small, regular trees like those of an orchard, and the soft flash of summer sunlight is frankly and brilliantly conveyed. The remaining picture by this famous and dreadfully expensive artist is the portrait of himself, a miniature in water-color, showing his fine gray, Spanish-looking head in three quarters' view. It was a present sent along with the "1807"—a gift as between equals, from the paint-monarch to the money-king—a bit of paper signed in the artist's manner, in exchange for the sixty-thousand-dollar check.

By Gérôme there are three important examples. The "Pollice Verso" is one of his elaborate scenes of Roman life, corresponding with the "Death of Cæsar" and the "Ave Cæsar." Gérôme's intense dramatic instinct has made him seize upon the paradox of the Vestal Virgins,

\* This article is in large part a reprint of the series of papers on the A. T. Stewart gallery which appeared in the first numbers of *The Art Amateur* (June to September, 1876) from the pen of Earl Shinn, better known as Edward Strahan, by whose recent and untimely death the public has lost a most accomplished and graceful art writer.

emblems of all purity, cruelly demanding in a body the death of the vanquished gladiator. The painter's authority for this bloody mood of the nuns of Vesta is nothing more than our knowledge of the fact that a row of seats was reserved for them at the theatres and circus, as representatives of Vesta, the great protectress of the city. From this certainty it was easy for the artist to imagine a moment when they would be carried away by the interest of the spectacle, and feel their grim Roman veins throbbing to the point of clamoring for blood. Accordingly we see the chaste creatures in a white-robed row in the foreground, excited to the ferocity of fishwives, their hot mouths open for cries of blood, while the immaculate veils still cover their heads in the garb of sacrifice. This is one of the splendid antitheses which Gérôme so loves, and of which he has discovered in his time a greater number than any novelist, any dramatist, or any epic poet of the day. Beneath the Vestals, in the bloody sand, the stout "myrmillo" from Gaul, with the fish on his helmet, has overthrown the light-limbed net-thrower, the "retiarius." The vanquished youth extends his hand for pity. But Domitian on his throne (another of Gérôme's inimitable bits of drama) is crushing a fig in his mouth with consummate indifference, and the Vestals toward whom he turns are mad for his death. Poor youth! vile maidens! infernal Roman holiday! It will soon be time for the Goths to rise and glut their ire.

A still more crowded scene is the "Roman Chariot-Race," an imperfect, unlucky effort of Gérôme's, into which, however, are crowded enough of study and knowledge to make the fortune of a dozen ordinary pictures. This canvas, which was not finished till the year of Mr. Stewart's death, had been lingering on the easel for ten years previously. The writer saw it there in 1866, with the concentric oval terraces merely indicated in lines of chalk. "It will be possibly the hanging-gardens of Semiramis?" he asked the master. "No, it is intended for the 'Circus Maximus,'" corrected Gérôme with all courtesy. The composition, evidently finished with ennui for the American market, is the worst in color and quality of any Gérôme of its pretensions. The benches of scarlet-robed senators are particularly offensive in hue. Only a figure of a slave leaning against the wall, a driver breathing hard through the leather straps wound round his breast—only some accidental and episodic figure here and there gives us the refreshment of a good, photographic reality of the Gérôme kind. Yet the erudition of the picture is quite encyclopædic, from the reconstruction of the architecture to the "ordonnance" of the game, from the tribune of the Emperor to the obelisk erected in the middle (presented by Augustus, and now in the Piazza del Popolo) and the egg-shaped goals, recalling the origin of Castor and Pollux, the guardians of all horse-tamers. Six or seven chariots are engaging in the race. Imperfect and "niggled" as seems this "Chariot Race" compared with other things in a great collection, it would be an absorbing parlor picture, and its temperate and classic treatment lifts it high above Wagner's turgid, un-Roman, disproportioned, and technically worthless restoration of a similar scene.

The other Gérôme in the Stewart collection is the "Collaboration," a delightful interior group, characterized by those attitudes of complete abandonment which Gérôme continually discovers, so very careless that they

stand quite above his head as Corneille reads his manuscript of "Psyche" in this picture, are instances of our painter's perfection in the minor drama. To make the "Collaboration" complete, and properly emphasize the introduction of native opera in France, there might have been inserted two more figures, Lulli, who composed the music of "Psyche," and Quinault, who wrote the "intermèdes."

One of the finest examples of German genre art in America is the specimen of Ludwig Knaus, the famous Düsseldorf painter, whom Berlin has attracted to herself by the bait of a professorship. The ever-charming humors of child-character are spread before us by the hand of a master in the construction of innocent vaudevilles. In his present picture, tables are spread in a large room, as if for a school festival. Here are healthy, gluttonous boys, little greedy girls demurely satisfying an intense and all-comprising appetite, a singing-woman admitted to lend the sweets of harmony to the feast, an enormous Danish hound rudely pushing his big head between the beautiful village mother and the baby she is feeding. In a retired corner, to the left, a cat, who has appropriated an enormous morsel, is getting it through her throat by shaking her head upward in a series of jerks, after the manner of her kind—the anatomy of the felis family having forgotten to provide any throat-muscles to distribute the food discriminatingly downward, so that the replenishing must be done by this awkward shaking-up of all the upper part of her body. Who has not seen a great cat thus gormandizing in character, settling her contents as we settle a potato-bag by shaking the mouth, her unamiable lips hanging at the corners with a purse-like expansion, and hissing and lipping as she manages her breath among the descending boluses of food? But who ever painted these noises and struggles before Knaus? This splendid example is about four by three feet in size and contains nearly fifty figures.

It is interesting to compare the horses of Rosa Bonheur's famous "Foire aux Chevaux" with those of Meissonier's "1807." The former picture used to hang over Meissonier's masterpiece in the Stewart gallery, and did not suffer by the contrast. It is to be hoped that a similar opportunity for comparison will be afforded when these two noble canvases are put on exhibition at the American Art Galleries.

Mademoiselle's animals are solid, each one a rounded, complete fact; in Meissonier's picture the illusion of roundness is lost in a scattering of dissected parts; the horses do not stand out in the air like protruding objects that you can see all the way around. The sense of atmospheric distance, of solidities separated from each other by a bath of air—a quality that any representation of real objects should aim to convey—is the success of the lady's painting. About a score of principal figures of horses, with indications of others in the crowd, and an equal number of human beings more or

less involved in the confusion, make up the groups of Rosa Bonheur's "Horse Fair." The animals are being ridden and led to sale in the early light of a fine spring morning. The drama of the picture is concentrated in the middle, where we see a picturesque but discreditable instance of



MARSHAL DUROC. FRAGMENT OF THE "1807" BY MEISSONIER.

[IN THE A. T. STEWART COLLECTION.]

make you take notice of their carelessness: the actor bending a rod in his Greek theatre scene, the augur twirling a crozier with his little finger extended, Molière resting two fingers on the king's table in the "Louis XIV. and Molière," and Molière shrugging his shoul-



French jockey-ship. The sellers of the fine stallions which are used in Paris for the omnibuses are apt to indulge in every means to spoil each other's property; the grooms

market proper, extending toward the Rue du Cendrier, is planted with two parallel alleys of large trees, destined to shade the animals and protect them in some degree from flies (which maintain a flourishing metropolis at the Paris horse-market); and it is these symmetrical trees, fringed with the faint green of spring in the pale morning light, which form the beautiful decorative lacework over the bossy forms of Mlle. Bonheur's fat horses. We have seen at least one replica of this picture by the artist—to wit, in the South Kensington Museum, London. Rosa Bonheur is much more highly esteemed as an artist in countries where gallantry and chivalry preponderate over the critical spirit, as England and America, than in her own land. She received the decoration of the Legion of Honor from Eugénie—a thing almost unprecedented for a woman—while the Emperor was absent at Solferino. And Cham has represented her favorite model, a mighty bull, as protesting against the color of this incendiary bit of ribbon, and raising in the studio a revolution worthy of the most confirmed woman-hater.

Auguste Bonheur, Rosa's brother, is represented in the collection by the splendid "Cattle in the Fontainebleau Forest." It is the masterpiece of his life. The mighty plainness of Fontainebleau oak-trunks, like an Egyptian peristyle, rises in evenly-spaced grandeur through a great sylvan perspective, over which the crowns of oak-leaf hang in the still air, and dust the ground with percolated golden lights. Huge cattle, in every conceivable attitude of repose, rest on the grassy carpet. The velvet pile of their hides is as real in texture as any woven

ground, the blue Mediterranean being seen to the left, and some old walls to the right; some kind of a blackish, ramshackle causeway stretches out to the water in the middle distance, and forms a dark point to catch the eye in the centre of the canvas. The foreground shows modern ladies of many flounces, and all bright colors, lying about on the gravel in easy, graceful positions, and children climbing over them; but these figures are the unfinished part of the composition, and more than one sunny-tempered fair one, whom we should like to know better, consists merely of a pair of distracting silken ankles and a mystery of flounces. The fact is, however, that the very incompleteness of these forms is an effect astonishingly like nature; if a real beach were strewn with real personages in the sun, and we were to observe them at a distance which would make them the size of these paintings, we could not half the time make out their heads or their bodies until they moved. Nature has this "trompe d'œil" always ready to tease us, and nature's "trompe d'œil" is cunningly facsimiled by the very imperfection of the artist's work. Further on, where the light lap of the indigo wave curls upon the shore, there are finished, minute figures of bathing children, with cherry-stone heads all made out, that really are miniature miracles; how solid and real this brown urchin, of a pin length, who sprawls on the sand; how admirably this back of a bare baby balances upon its little "séant." Overhead, in a clear, ultramarine sky, are dissolving lumps of round, cumulus cloud; you think them very white till you hold a visiting-card against them, when you find



THE COLONEL OF THE THIRTEENTH CUIRASSIERS.

IN MEISSONIER'S "1807," IN THE A. T. STEWART COLLECTION.

try to ride down their rivals' beasts, and, taking advantage of the hasty tempers of the half-savage brutes, to make them inflict an injury or disfigurement on their rivals. One stallion, a black, is caused by his rider to rear and paw against another, a pure white animal, who is being hastily led aside by a walking groom. The white shows the easily-excited animosity of an incipient fighter in the wicked roll of his eye, and the man who walks with him, even while busy managing his tossing head and champing mouth, looks back at the other groom with the expression of a quarrel that will keep till a future time; meanwhile the rider of the black, his arm and stick lifted high in the air, and his heels flogging the furry flanks of the animal, makes a fine attitude for the artist, and the central incident of the picture. In front are trotting two very powerful Norman dappled grays, guided by a man in his shirt, who rides the round back of one of them without a saddle. Ponies, hackneys, butchers' cobs, mostly with tails done up in a chignon, French fashion, and all making good time toward the fair, constitute the procession. The horse-market has occupied its present place on the Boulevard de l'Hôpital and the Rue du Maché-aux-Chevaux ever since 1642, when François Barajon, apothecary and chamber valet to the king, obtained the privilege of establishing a horse-market near the present location; the principal entrance is found on the Boulevard side; an ante-court is reserved for the sale of vehicles at auction; then, near the stand of the crier is seen the space destined to accommodate the beasts that are to receive the bids. The

stuff; beautiful skins of brownish black, or of patched bronze and white, are described sleeking their soft richness in the spaces between the trees, sometimes turned to glittering leopard-skins as the spots of light fall upon them. Like the "Horse Fair," this picture was broad enough to occupy the end of a gallery in the Stewart mansion. The brother's work is far superior to the sister's in landscape sentiment, expression of atmosphere, and subtle rendering of soft and difficult textures.

The last, unfinished, work of Mariano Fortuny, called "La Plage de Portici," is a wonderful canvas. Even in its untermated state, it is one of the most valuable painting lessons that the artist can set before him. The parts that are finished are merely first paintings, never having been dulled by working over; the sketchy parts are so superbly suggestive that one would hardly have them finished. The sloping beach occupies the lower fore-



A TRUMPETER OF THE TWELFTH CUIRASSIERS.

IN MEISSONIER'S "1807," IN THE A. T. STEWART COLLECTION.

them quite blue or gray; this sky, painted at a sitting apparently, and never teased or disturbed with corrections, is a cup of intense blue fire, and one of the most

luminous bits of work ever done, without doubt. By going over the canvas with your visiting-card test, you find there is not a speck of pure white in the picture, though it is as high in tone as a picture can be.

The other great Fortuny is the "Algerian Snake-charmer." He is a flexible, half-nude young fellow, lying on his breast on a rug; the snake, very flat on the ground, and apparently crawling before the eye, yawns in front, within a few inches of his head. A spectrally lean old Arab, his valuable countenance hooded in invisibility, squats just beyond, and a secretary-bird, or something of that kind, with a long, stiff leg, and a beak like a butcher's knife, meditates in front. The effect is a som-



STUDY OF DOMITIAN. IN "POLLICE VERSO."

[GÉRÔME'S PICTURE IN THE A. T. STEWART COLLECTION.]

bre, twilight one, and the striped tents lie in the distance like a mountain range. This is still more a masterpiece of pure technic than the first; the flatness with which the foreground figure lies on that lean stomach of his, the ease with which the bones of his legs roll from their sockets over one another as they cross are all understood by a sapient doctor of design. This is one of the achievements that the nineteenth century may confidently put beside any old master of the past.

The best of the Boldinis is almost up to the first-named Fortunys. It represents French washerwomen kneeling at the river; the retrogression of their figures in perspective, as they crouch in a curved line along the circling bank, is admirable—they are so well in place and so solidly placed on the ground. The white lumps of cloud, dissolving in the intense ether, like loaf-sugar in the blue flame of brandy-coffee, are equally successful as these of the "Portici," though with less ease and carelessness in manner of painting. And the Boldini represents "The Park of Versailles in the Eighteenth Century," with gallants making a leg to fine ladies in sedan-chairs. The modish insincerity of their poses takes away from the seeming merit of an artist who really can design the figure very well. The décolleté necks and pinchable little arms of these microscopic puppets show great mastery of flesh-quality, and the blue glint of reflected light from the foliage is a bit of nature-truth that nobody began to see till the "Spanish-Roman" school arose.

[To be concluded.]

It seems certain that the gratuitous art education in the Paris studios of the École des Beaux Arts, where so many of our American artists have learned the "humanities" of their profession, will soon be a thing of the past, as the appropriation item for their support has been stricken from the parliamentary budget. Mr. Theodore Child, writing to The New York Sun, expresses the opinion, however, that the suppression of the schools will not much matter, from the point of view of the art student. He says:

"It will simply lead to the increase of private studios, where, as hitherto, the masters will give their services gratis, according to the noble and disinterested French tradition, and where a monthly subscription of four or five dollars will suffice to pay models and studio expenses. In point of fact, even now, owing to the severity of the competition, foreigners stand a poor chance of getting admission to the studios of the École des Beaux Arts, which are far from sufficient to accommodate the Frenchmen. The consequence is that hundreds and hundreds of students, both French and foreign, attend the vast private studios of Julian, Colarossi, and others, where the professors are men of distinction, like Bouguereau, Boulanger, Tony Robert Fleury, Jules Lefebvre, Luminais, Chapu, Fremiet, and Gervex. Thus, practically, the suppression of the free state studios will not do great harm, but it will, nevertheless, be an absurdity and an economy unworthy of artistic France."

#### PORTRAIT-PAINTING IN OILS.

##### II.—POSING THE SITTER—SETTING THE PALETTE—THE FIRST PAINTING.

It is assumed that you are in your studio, where you have a comparatively uniform light; it should be a north light, if possible, and at least it must be such that no sunbeams can come dancing about and playing you tricks. Neither must any cross-lights be allowed to distract you. Shut out all the light except what comes from the upper part of one window. Place the sitter so that the light will fall upon him from his right at an angle of about 45°. Front light must always be avoided; it is not favorable to relief, and is mischievous in many ways. Now you are prepared to work with the light on your left, which is always most desirable for all who are right-handed. Of course any one who must work with the left hand may reverse all these conditions as to position.

In previously observing your subject—and abundant observation is favorable to success—you have noticed many attitudes and expressions that have seemed suggestive of what you would like in a portrait—of what would appear "natural." But there is much that is natural which must not be put upon canvas. It is difficult to get all you want, without getting something that you do not want. Sir Thomas Lawrence had fifty sittings for a portrait of the Duke of Wellington, before he felt satisfied that he had achieved this. I have no fear that citing such an example will tend, in the least, to quench the right kind of fire in the student, and there is no harm in throwing a little cold water on the "hit-or-miss" spirit of to-day.

It is supposed that a strictly classical subject will bear viewing from any point; but, even then, light and shadow may play you false. Notice that direct light gives force, and diffused light, softness. You must have one principal light, and keep all the rest subordinate; yet you must get that happy diffusion of light which will make itself felt even in the deepest shadows to a degree sufficient to give them some gradation. Texture depends very much upon this. But do not be too liberal in diffusing light lest you descend into hopeless insipidity.

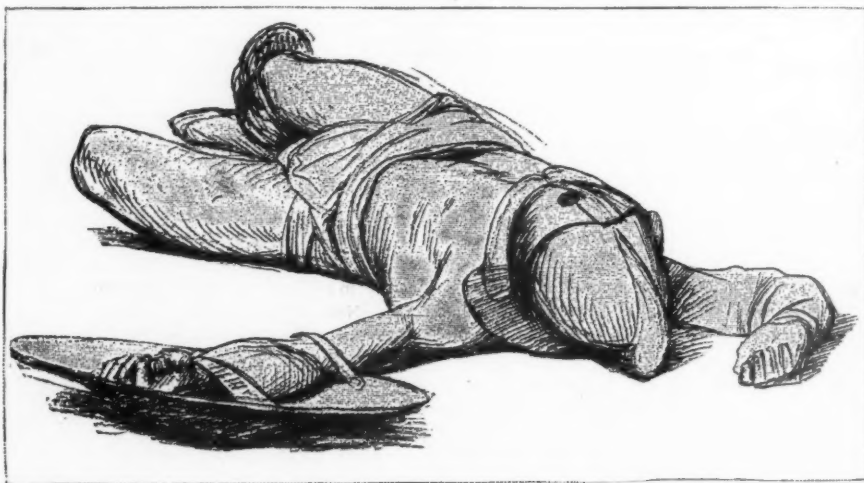
As you will probably undertake no more than the head and bust at first, little need be said here about the di-

arker, as no light strikes it from the lower part of the window.

Let the position and aspect of the sitter be consistent with his character, only be sure that he does not look as if conscious of sitting for a portrait. Whatever may be your wishes regarding his expression, trust to its coming freely from the soul. Do not make direct suggestions, though, by adroit conversation, you may reach, as it were, the springs that will act as you desire; then leave the rest to the inspiration of the flying moments.

It is seldom that you want a direct, full view of a face; if you do, it can be placed equidistant from the sides of the canvas, but, otherwise, let there be a little more space on the side toward which the face is turned. In allowing space above the head, let the actual height of the sitter be considered; a high position on the canvas naturally gives an idea of length below.

After you have secured a good bold outline in charcoal, trace over it with a lead-pencil, and, taking a large light cloth, slat off the charcoal. Perfect any lines that may not have taken hold strong enough, and you are ready for color. Of course your likeness is without shade, and flat; and it is difficult for you to judge how it will round out in oils. You cannot afford to experiment in oils, for this would involve the manipulation which is so fatal. The safe course is to take a few transparent water-colors and lay on thin washes of flesh tones that will, in a subdued light, give you something very like what the oil portrait is to be. To make the water-colors adhere to the oily surface of the canvas, put a few drops of ox-gall into the water. Take warm sepia for the deep shadows, and cool their edges with neutral tint—if the latter looks rather purplish, add yellow ochre; the same will serve for the half-tints. Next mix vermilion and yellow ochre, and go over all the rest of the face except the high lights, which may be represented for the present by your untouched canvas. Do not use white, as this is opaque and would injure the texture of the oil-colors that are to come. Touch the lower lip with vermilion and rose madder, and give the upper lip a warm shadow tint. Touch the nostrils, the lachrymals in the inner corners of the eyes, and the openings in the ears, with rose madder and burnt Sienna. The cheeks and chin will probably want a little rose madder. Apply the required color to the eyes, and wipe it out where the reflected lights fall. Lay in soft shaded lines for the lashes, and broader, more broken touches for the eyebrows. Wash in a suit-



STUDY OF A DEAD GLADIATOR. IN "POLLICE VERSO."

[GÉRÔME'S PICTURE IN THE A. T. STEWART COLLECTION.]

rection of lines or the balancing of masses. Look out that what you do intend to paint shall present curved flowing lines rather than straight ones. Sometimes the two may be brought in judicious contrast with great advantage.

Place a screen, or extended cloth, several feet behind the chair of the sitter; this is for relief, and for the actual background to be painted. The color should be of a medium tone, cool and delicate for a fair subject, and warm for a dark one. As yet do not try to introduce anything more in the background. Have this at such an angle that it gets some variety of light, instead of a uniform flat tone. The lower part will, of course, be

able color for the hair, thinning it toward the spared lights and toning it with neutral tint. Finally throw some of the background color around the head. Now you have a sort of phantom portrait, but it is not very beautiful in a bright light. Shut off the light so that you lose all perception of texture. Now look at the portrait from a distance, as if for the first time, and see how you are impressed. Is it a likeness? Your eyes will soon grow accustomed to the obscure light, and begin to see more than the general effect; shut off still more of the light and look again. If you think you have been at all successful, place a looking-glass so that you may see the canvas reflected in it. Sometimes this will



reveal discrepancies that you have not discovered when looking directly at the work. It is probable that you will decide to make further use of the water-colors. When you have been working a long time, you cannot

tints in the order in which they lie on the palette, beginning with the darkest; but it is the lighter ones that you will need most if the complexion is fair. You have been working all the time toward the local flesh color, do not

be alarmed if you seem to have left little space for it. The principal reason why we do not begin with the light flesh tints and work to the shadows, is, that they are opaque, and if allowed to encroach upon the shadows would render them hopelessly chalky and feeble. You naturally feel afraid of injuring the fair tones by carrying the dark tones into them, but it is the reverse of this that you must guard against. The warm shadows, particularly, will lose all their transparency and richness if opaque, whitish tints are worked into them.

Now you may apply the light flesh tint, No. 4, to the

lashes, and let the eyebrows be soft, and broken with light—never a hard, arching line—and treat with great care the shadows above and below the eyes.

For the first painting of the hair be sure that you use colors sufficiently warm and transparent. The farther hair is removed from black, the more it partakes of brown, red and yellow. Very light hair would show little of the first two of these colors except in deep shadow; and, the lighter the hair, the warmer the high lights; on black, or nearly black, hair, they are cold and bluish. The tints mixed for the cool tones of the face may be used for the half-tints of the hair. Keep the hair in mass, and never in wiry lines. Let it meet the flesh tones with a soft gradation, and not abruptly like a wig. If little lifted masses or curls cast shadows make the most of them.

The ears, of course, have been treated like the rest of the flesh; and, if they are beautiful, they will be "like pink pearly shells"—only softer. For the neck, too, use the same method as for the face.

At whatever stages you have to suspend your work during its progress, let the unfinished places be soft and much broken. A hard edge, left to dry, becomes a serious embarrassment. Though all this is laid down as if for consecutive steps, it is expected that the amount undertaken at one sitting will be in proportion to acquired skill.

Your portrait is now without high lights on the flesh, and it is far warmer than you wish it to be when finished. The fairer the subject, the more of a yellow warmth we want in the first painting.

Leave this to dry thoroughly, and in the March number of *The Art Amateur* you will find directions for the next painting.

H. S. SAKING.

#### FRUIT-PAINTING IN OILS.

##### III.—ON HARMONIES AND COMPOSITION —SMALL FRUITS—PAINTING STRAWBERRIES, RASPBERRIES AND BLACKBERRIES.

MOST young artists fall into the error of believing that if they match the *local* color exactly, this is all they have to do. There can be no greater mistake, for the reason that the local color never can be matched *exactly*. We must keep in mind continually that we are striving with *light*, and all our poor palettes afford to represent light is dull, opaque paint; therefore we must force up our pigments by every means at our command, so as to approach as near to the strength and beauty of nature as possible.

In order to attain this object, I generally paint my subjects a shade or two lighter than they appear to the eye, with the purest and highest colors. When this coat is partially dry or (in studio parlance) "tacky," I drag over it a semi-transparent color of a darker and richer hue. For example, in a crimson apple, the illuminated side I paint pure vermilion, keeping all the gradations down to the deepest shadow, in har-



STUDY BY GÉRÔME FOR HIS PICTURE, "POLICE VERSO."

[IN THE A. T. STEWART COLLECTION.]

judge of the results so well as when you come upon it afresh.

When quite sure that you do not wish to make any more corrections, it is time to get out your oil-colors. Set your palette according to the method given in the January number for studying drapery. For the first painting, you want the following colors: Cremnitz white, Naples yellow, yellow ochre, scarlet vermilion, light red, madder lake, raw Sienna, burnt Sienna, raw umber, burnt umber, terre verte, cobalt, brown madder, Vandyck brown.

Of course the same colors in different proportions will produce different tints, and you must increase or diminish the proportions according to the tendency of the colors toward the tone of the complexion that you are to paint. For the flesh tints take (2) white, Naples yellow and very little vermilion, (2) the same, with more vermilion, (3) these again with a little madder lake, (4) white, yellow ochre and light red. For the light shades and cool half-tints, (1) terre verte, madder lake, cobalt, and a little white, (2) the same without cobalt, (3) the same with raw Sienna, (4) these again with raw umber instead of raw Sienna. For the warm shadows, (1) yellow ochre, light red, burnt umber, and raw Sienna, (2) the same, with burnt Sienna instead of light red, (3) then these, with Vandyck brown instead of yellow ochre, (4) these again, with brown madder instead of raw Sienna.

Now you have three rows of mixed tints. With a large, flat bristle brush, begin with the third dark, warm tint, and lay in, with short, vigorous touches tending in direction to suit the moulding of the surface, all the dark, warm shadow. Now use the next lighter, the second, in approaching the half-tones; and, as you reach the half-tones, use the next, the first. Study carefully the cool edges of the shadows and the half-tones. It is here that lack of experience is most



STUDY BY GÉRÔME FOR HIS PICTURE, "POLICE VERSO."

[IN THE A. T. STEWART COLLECTION.]

it ought to be and let alone that keeps all its freshness and purity. These most desirable qualities are sure to be in inverse proportion to the amount of manipulation.

Next use No. 3 of your first row of tints on the lower lip, and, perhaps, a little on the least shaded portion of the upper lip, then in the nostrils, the ears, and the inner corners of the eyes. After this, more or less of No. 2 on the cheeks and chin.

Now go back to the last row of shadow tints, and, with a sable brush, put in the darkest lines of the warm shadows with No. 4.

Consider the true color of the eyes. A blue eye means very little blue of any kind and a black eye calls for transparent browns rather than black. Some ivory black may be used with burnt Sienna for the pupil, and the cool tints already mixed may be used on the white of the eye; for here, again, white does not

mean white. Even the sharp reflected light on the eye requires shading with cool tints. Let the upper part of the iris soften into the broad, shadowy effect given to

mony with this higher key. When this coat becomes tacky, I drag over it rose madder or madder lake, always having scrupulous care to keep the harmony of the whole



STUDY BY GÉRÔME FOR HIS PICTURE, "POLICE VERSO."

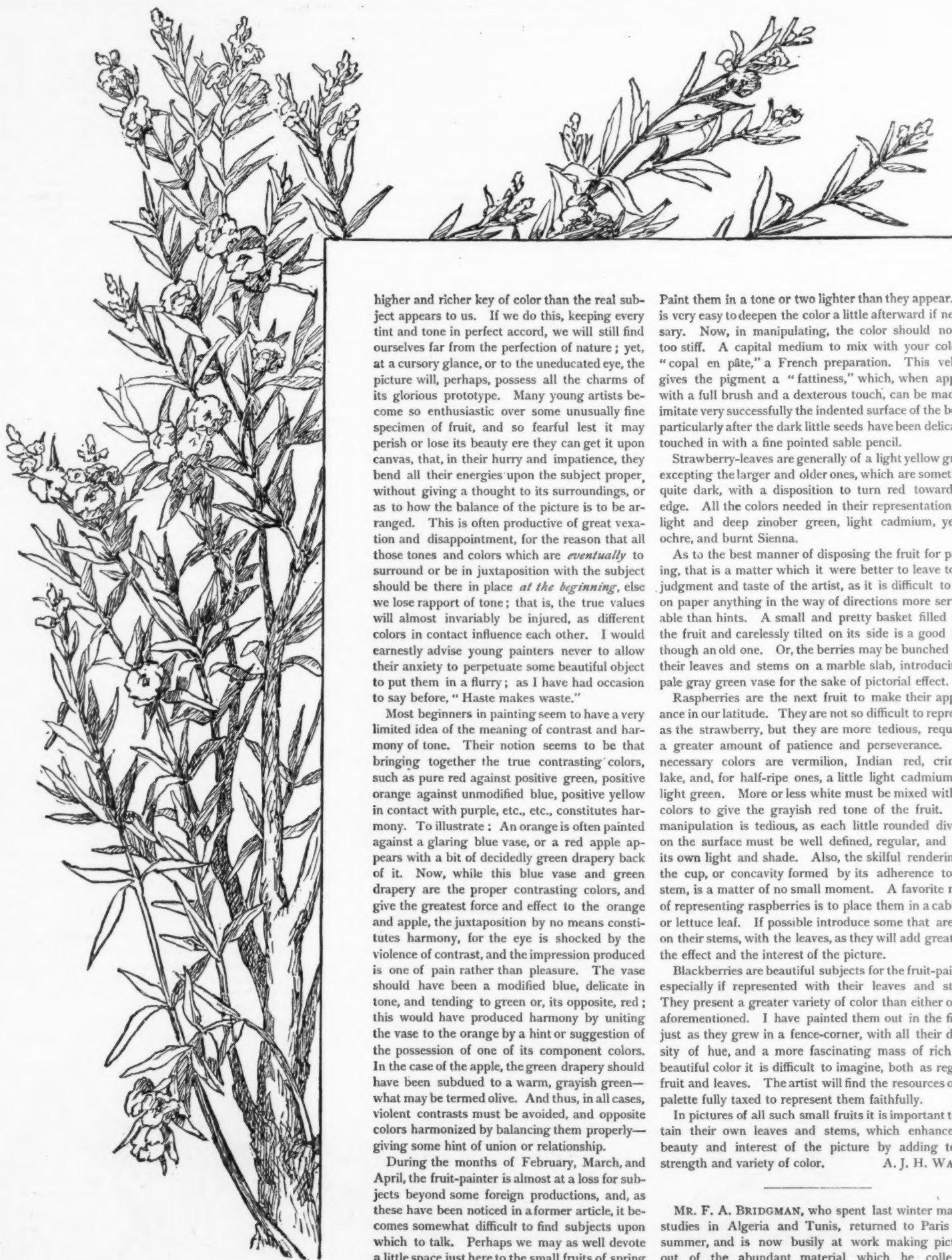
[IN THE A. T. STEWART COLLECTION.]

likely to embarrass you. A somewhat practised eye is needed to appreciate these tones. It is especially on retiring surfaces that they are apparent. Use the cool



STUDY BY GÉRÔME FOR HIS PICTURE, "POLICE VERSO."

[IN THE A. T. STEWART COLLECTION.]



as perfect as possible. There are a few opaque pigments whose brilliancy or shining quality cannot be enhanced in the representation of certain objects (except by violent contrasts, which are to be avoided). Such, for instance, are orange cadmium in the painting of oranges, and French vermilion in many kinds of red berries.

But the great point is to execute the picture on a

higher and richer key of color than the real subject appears to us. If we do this, keeping every tint and tone in perfect accord, we will still find ourselves far from the perfection of nature; yet, at a cursory glance, or to the uneducated eye, the picture will, perhaps, possess all the charms of its glorious prototype. Many young artists become so enthusiastic over some unusually fine specimen of fruit, and so fearful lest it may perish or lose its beauty ere they can get it upon canvas, that, in their hurry and impatience, they bend all their energies upon the subject proper, without giving a thought to its surroundings, or as to how the balance of the picture is to be arranged. This is often productive of great vexation and disappointment, for the reason that all those tones and colors which are *eventually* to surround or be in juxtaposition with the subject should be there in place *at the beginning*, else we lose rapport of tone; that is, the true values will almost invariably be injured, as different colors in contact influence each other. I would earnestly advise young painters never to allow their anxiety to perpetuate some beautiful object to put them in a flurry; as I have had occasion to say before, "Haste makes waste."

Most beginners in painting seem to have a very limited idea of the meaning of contrast and harmony of tone. Their notion seems to be that bringing together the true contrasting colors, such as pure red against positive green, positive orange against unmodified blue, positive yellow in contact with purple, etc., etc., constitutes harmony. To illustrate: An orange is often painted against a glaring blue vase, or a red apple appears with a bit of decidedly green drapery back of it. Now, while this blue vase and green drapery are the proper contrasting colors, and give the greatest force and effect to the orange and apple, the juxtaposition by no means constitutes harmony, for the eye is shocked by the violence of contrast, and the impression produced is one of pain rather than pleasure. The vase should have been a modified blue, delicate in tone, and tending to green or, its opposite, red; this would have produced harmony by uniting the vase to the orange by a hint or suggestion of the possession of one of its component colors. In the case of the apple, the green drapery should have been subdued to a warm, grayish green—what may be termed olive. And thus, in all cases, violent contrasts must be avoided, and opposite colors harmonized by balancing them properly—giving some hint of union or relationship.

During the months of February, March, and April, the fruit-painter is almost at a loss for subjects beyond some foreign productions, and, as these have been noticed in a former article, it becomes somewhat difficult to find subjects upon which to talk. Perhaps we may as well devote a little space just here to the small fruits of spring and summer.

Strawberries naturally come first on the list. This fruit is rather difficult to imitate successfully; not on account of its color so much as on account of its peculiar surface, which requires dexterous manipulation. Light cadmium, French and Chinese vermilion, crimson lake, and, perhaps, a little Vandyck brown, are the best colors I know of for the purpose. When the berries are not fully ripe, a little light green will be found useful.

Paint them in a tone or two lighter than they appear. It is very easy to deepen the color a little afterward if necessary. Now, in manipulating, the color should not be too stiff. A capital medium to mix with your color is "copal en pâte," a French preparation. This vehicle gives the pigment a "fattiness," which, when applied with a full brush and a dexterous touch, can be made to imitate very successfully the indented surface of the berry, particularly after the dark little seeds have been delicately touched in with a fine pointed sable pencil.

Strawberry-leaves are generally of a light yellow green, excepting the larger and older ones, which are sometimes quite dark, with a disposition to turn red toward the edge. All the colors needed in their representation are, light and deep zinobor green, light cadmium, yellow ochre, and burnt Sienna.

As to the best manner of disposing the fruit for painting, that is a matter which it were better to leave to the judgment and taste of the artist, as it is difficult to give on paper anything in the way of directions more serviceable than hints. A small and pretty basket filled with the fruit and carelessly tilted on its side is a good idea, though an old one. Or, the berries may be bunched with their leaves and stems on a marble slab, introducing a pale gray green vase for the sake of pictorial effect.

Raspberries are the next fruit to make their appearance in our latitude. They are not so difficult to represent as the strawberry, but they are more tedious, requiring a greater amount of patience and perseverance. The necessary colors are vermilion, Indian red, crimson lake, and, for half-ripe ones, a little light cadmium and light green. More or less white must be mixed with the colors to give the grayish red tone of the fruit. The manipulation is tedious, as each little rounded division on the surface must be well defined, regular, and have its own light and shade. Also, the skilful rendering of the cup, or concavity formed by its adherence to the stem, is a matter of no small moment. A favorite mode of representing raspberries is to place them in a cabbage or lettuce leaf. If possible introduce some that are still on their stems, with the leaves, as they will add greatly to the effect and the interest of the picture.

Blackberries are beautiful subjects for the fruit-painter, especially if represented with their leaves and stems. They present a greater variety of color than either of the aforementioned. I have painted them out in the fields, just as they grew in a fence-corner, with all their diversity of hue, and a more fascinating mass of rich and beautiful color it is difficult to imagine, both as regards fruit and leaves. The artist will find the resources of his palette fully taxed to represent them faithfully.

In pictures of all such small fruits it is important to retain their own leaves and stems, which enhance the beauty and interest of the picture by adding to its strength and variety of color. A. J. H. WAY.

MR. F. A. BRIDGMAN, who spent last winter making studies in Algeria and Tunis, returned to Paris this summer, and is now busily at work making pictures out of the abundant material which he collected. Messrs. Knoedler and Reichard have already specimens of this new Algerian harvest, and Mr. Altman, of New York, has purchased a picture representing some Arab horsemen careering round the Champ de Manœuvres under the eucalyptus trees, with the town of Algiers and the blue hills in the distance. Mr. Bridgman is preparing for the Salon of 1887 a picture in a very light key, representing the terrace roof of a house at Algiers, with figures in light-colored costumes.



## Art Notes and Hints.

IN looking at a new picture do not seek to know the name of the painter until you have formed your judgment independently. Of course this is not always practicable, for the style of the work may at once betray its authorship; but if you can get what may be called a perfectly abstract impression, it is likely to be trustworthy.

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DRAW and paint analytically, never synthetically. If little things are so prominent that they attract the eye first, ignore them until you have secured what is general—comprehensive. Get the direction of a line as a whole before giving it its little turns. Lay in everything "en masse;" afterward you may put in details without involving the necessity of repeated corrections.

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USE long handles to your brushes. You may then sit back from your picture, and let it grow before your eyes as it is to appear to those who will see it on the wall. If you nip your brushes up almost to where they are bound, and work with your nose within a few inches of your canvas, you are sure to sacrifice the *whole* that others will see, to the *parts* that you see.

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WHEN future ages shall come to study the paintings of the old masters of America, how the corners of the mouldering canvases will be scrutinized to make out dates which may reconcile the difference between the extremely fine work of some of the N. A.'s, and the dashing, broad work of some of the independent younger men. Dates that make all seem to belong to the same period will probably be disputed; or perhaps the great disparity will be accounted for on other grounds; the pictures may be attributed to men of different tribes—for instance, it may be supposed that a descendant of Pocahontas became an exponent of one style, while some other master, associated, say, with the fair Minnehaha or the brave Hiawatha, represented another. As to the preferences of these connoisseurs, the estimation in which they will hold the respective styles, it is unsafe to speculate. But of course they will reverence our old masters.

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RUBENS'S process of coloring is thus told by himself: "Begin by painting in your shadows lightly, taking particular care that no white is suffered to glide into them, it being the poison of a picture, except in the lights; if once your shadows are corrupted by the introduction of this baneful color, your tones will no longer be warm and transparent, but heavy and leady. It is not the same in the lights: they may be loaded with color as much as you please, provided the tones are kept pure; you are sure to succeed in placing each tint in its place, and afterward by a light blending with the brush, melting them into each other without tormenting, and on this preparation may be given those decided touches which are always the distinguishing marks of the great master."

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A YOUNG person of artistic temperament living remote from cities may feel that he has little chance of development, that he is really handicapped, because he must study alone, apart, perhaps, from any intelligent sympathy, without seeing what others are doing, without having access to good works of art which may serve him as models. Sooner or later, these advantages may be attained! Meanwhile, there is in the country the sunset, never eclipsed by piles of brick and mortar, but visible until the last parting glow falls upon the dear home landscape. There is the rosy morning, beautiful in its dewy freshness—every bird

knows that it is the happy awakening of nature's own world, and not the reluctant rousing from uneasy slumber, which is all the great city can ever know. There are the beautiful wild flowers, free offerings from an inexhaustible bounty. There are the sweet-breathed kine that group themselves on the grassy slope or in the shallow stream. The varied aspects of the four seasons offer the most enviable chances for study. Think of being confined within the walls of a city studio three quarters of the year. From fading autumn until budding spring we can only dream of the country; and our canvases are tame compared with what they might be if we could dwell close to the heart of nature and study all her moods. Ah, so much we must forego! and what do we have? A great deal? Yes, but little of it is genuine; little answers to our best aspirations, while you, dear country cousin, have, on every side, nature's perfect works.

ARTIST.

## Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

MOUNTING PHOTOGRAPHS.—"F. B. A." writes: "Will you kindly tell me of some neat practical method of mounting sketches and photographs on paper? I have frequently desired to paste a sketch or other picture upon paper or cardboard, but have never been able to find any preparation or process which would give a finished effect, as you find in the work of photographers and picture dealers."

To mount a photograph or any other print on cardboard or strainer, the picture should first be dampened. This may be done by sponging the print (from the back) until it lies limp and perfectly flat; or you may place it between the folds of wet cotton towels or cloths. When sufficiently damp place the print face down upon a clean glass or clean paper, and apply to the back with a brush fresh starch paste made as follows: Put a tablespoonful of ordinary laundry starch into a tea cup, and rub it fine and free from lumps into very little cold water. Nearly fill the cup with boiling water, stirring briskly the while. This gives an excellent translucent white paste. In applying it to the print see that there are no lumps or hairs from the brush. The starch being quite evenly applied, carefully lift the pasted print; place it, face up, upon the mount or strainer, cover the print with clean white paper, and rub it down until you are sure that the print is in perfect contact. If there are any bubbles they can be easily removed by gently pressing them toward the edge of the print. Do not rub or touch the surface of the print itself more than is necessary, but rub down with the sheet of white paper, as already directed. When dry the picture will be perfectly smooth. Starch paste is sold in bottles, but if the pictures are valuable I would urge the importance of making your own and having it fresh.

SIMPLE PHOTO-LITHOGRAPHIC PROCESS.—Noticing in the proceedings of one of the English photographic societies that beer had been recommended as a restrainer, I was reminded of its use in a very simple photo-lithographic process that I practised at one time. Oddly enough, stale or sour beer served the purpose best. Dissolve in cold water carefully selected clear gum arabic to the consistency of ordinary mucilage. To each ounce of the solution add ten grains of bichromate of potassium or ammonium—the latter being preferable for negatives deficient in intensity. When thoroughly dissolved filter through thin cambric or muslin, and then the solution is ready for use. On any good, firm paper—Saxe or Reeves preferred—apply with a brush as even a coating as possible. Great care should be taken to avoid bubbles and inequalities in drying. At once hang up the sheets in a dark room to dry. It is well to fasten a little stick across the bottom of the sheet with "Yankee" clothes-pins, that the sheet may dry flat. This is now quite sensitive to the action of light, and can be printed from in the usual manner of transfer paper. But to be definite: Under a strong negative of any line subject, print in good light until there is a strong image. The paper before exposure is a delicate straw color; the image on the paper when properly printed has a rich chocolate tint. Now, having secured

at the lithographic stock dealer's some transfer ink, soften it with oil of lavender until it is about the consistency of soft butter. A very small quantity only is needed for a large picture—say a lump the size of a pea. Next, with the ball of the hand pat the ink all over the sheet in an exceedingly thin film. When covered place the sheet in a flat dish, and pour on the sour beer or porter. Slowly rock the dish, and the protected portions of the paper will soon begin to clear by the ink leaving these portions, and the lines of the image rapidly appearing and loading up by the floating ink attaching itself to the lines of the picture. When fully developed the print should be gently washed or soaked until the undecomposed bichromated gum is dissolved away and the ground of the picture is perfectly white. The sheet, if properly exposed and developed, should now be hung up to dry, precaution being taken that the edges do not curl together and destroy or mar the picture or transfer. If the attempt has been successful, any lithographer for a small sum will transfer the picture to zinc or lithographic stone, and "pull" the necessary number of impressions. If the lines break or are weak in the development by the beer, it would indicate too short a printing; if the lines are heavy and confused, and the ground or white portions are stained or retain the ink, the exposure to the light has been too long. "Plain" photographic paper is the best, as it will bear washing and manipulation better than any other kind. Strong tracings can be used instead of glass negatives, but, of course, would give negative images, which in many instances would be no detriment. The process, as will be seen, is an exceedingly simple one, and for coarse subjects excellent. Experimenters must not expect those exquisite results which are obtained by gelatine transfers, which, in skilled hands, reproduce the most delicate hair lines; but ordinary manuscripts, working drawings, music, wood-cuts, plans, etc., can be thus reproduced quite well enough for all practical purposes. This is the first time the process has ever been published.

BALLOON PHOTOGRAPHY is attracting much attention, both in Germany and France. Some of the pictures recently exhibited are spoken of as perfect topographical maps. There can be no question that there is a great future for such photographs, especially in laying out plans for towns, for the ordinary drawn plans of to-day become all but useless even before they are finished. Imagine how in the matter of public or private parks and extensive grounds work could be facilitated if the landscape gardener or engineer could sit down to his work with the whole ground, so to speak, laid out before him by a series of balloon photographs.

THE LICK TELESCOPE.—The scientific branch of the photographic fraternity will be sorry to hear of the fracture of the extra crown disk which was being ground for photographic purposes in the Lick Observatory. The accident arose through imperfect annealing, a defect which was discovered at the outset by the polariscope, and of which notice was sent to the maker. He, however, did not attach much importance to the irregularity, and directed the polishing to be proceeded with at his risk. This was done, and the result was that, while on the grinding tool the disk broke into three pieces. No one can say when a new disk will be ready.

AN EXCELLENT DEVELOPER.—The following excellent developer is given by the British Journal of Photography. I had occasion to use it while making a series of negatives in Westminster Abbey, London, and was much gratified at the results obtained: Normal developer, pyrogalllic acid, 3 grains; ammonia, 3 minims; bromide of potassium, 1½ grains; water, 1 ounce. The ammonia can be increased to 6 minims with safety, but fogging will ensue if more be used, and the gain, if any, in detail will be but slight. Many photographers aim at making such exposures as will be best suited with the above developer so as, in case of insufficient exposure, to leave a good margin for still producing perfect negatives by adding the maximum of ammonia. The plates will easily come up to full printing density, even when less ammonia than that given in the formula is used. It will, of course, be desirable to keep the solutions in stock, and the following is a mode of preparing them which will carry out the above formula. An ounce of pyro dissolved in a pint of water forms a solution of a convenient strength, and if an ounce of ammonia and half an ounce of the bromide be made up to a pint with water and put into another bottle, it will be seen that a drachm of each of these two solutions made up to an ounce with water will give a developing solution as above. Hence, judging of the amount of solution required by the size of the plate to be developed, as many fluid drachms of each solution will be taken as there will be ounces of developer needed. By adding sulphite of soda to the developer, it is prevented from discoloring so rapidly, and if dissolved in the first instance in the pyro solution it will assist the keeping properties of the latter. The further addition to the pyro solution of citric acid (say thirty grains to each ounce of pyro) will enable it to keep unchanged for a considerable time. The action of the developer, however, is practically the same whether the two last substances are added or not.



"WINTER." SUGGESTION FOR A DECORATIVE PANEL, BY FROMENT.

# DECORATION & FURNITURE

## THE COLOR SCHEME OF A ROOM.

A TALK WITH MRS. T. M. WHEELER, WHO STATES HER PRINCIPLES ON THE SUBJECT.



ONE of the curious instances of thoughtlessness lamentably common in much of the building of the past," Mrs. T. M. Wheeler remarked to a writer for *The Art Amateur*, "is the calm disposition of solid brick walls framing in long halls and passage-ways toward the east and south, while the living-rooms open west and north. In cities, circumstances frequently compel such an untoward arrangement, and the only thing to do is to make the best of it, and as far as possible delude the eye into believing that it really is enjoying all the advantage that nature stands ready to give.

"This, in the first place, is light. At a breakfast-table in an east room we may fitly pay our devotions to the rising sun. But if the altar is reared in a north or west room, a very respectable illusion may be created by hanging the windows with thin yellow silk curtains."

"Some one comments on the French aspect given to New York City by the rather general draping of sashes with thin white curtains?"

"That is true so far as the pavement is concerned, and indicates our regard for the feelings of others—which is a more polite way of phrasing than to say our regard for appearances. But, while white curtains may be the most agreeable and appropriate, they may also be the most inappropriate. With colored curtains we may in a measure create our own climate and time of day. Thus, as I have said, in a morning-room looking away from the sun, with yellow curtains draping the sash we can create the illusion of the rising sun. Should the living-room have an eastern outlook thin silk curtains of red will give an agreeable sensation of sunset.

"On the other hand, if an eastern room have too fierce a light for its occupants, thin blue or green silk curtains will give it proper moderation. The first thing to be determined is the intention of the room. Afterward a few yards of diaphanous silk will enforce it. This should be merely a matter of draping, not of ornament or elegance. That remains for the other hangings."

"Does not this limit the sash draping to a few simple tints?"

"By no means. Red, yellow, blue and green are easy terms, implying infinite variation. The variation of tint may be determined by other considerations. For example, in an east room there is a stand or shelf of flowers by the window. In such a case thin curtains of whitish green silk convey a pleasing sense of foliage to the top of the window.

"Or suppose your neighbor presents to your view an ugly wall, or the side of his house painted some painful color. It is then possible, by a judicious selection of tint, to modify its unsightliness or to produce a resultant tint which may be far from disagreeable."

"Such curtains are not necessarily a plain tint?"

"By no means. A design is often an addition, but it should not be too conspicuous. It is always safe to have the design repeated in a darker tint of the same color. But on no account should these slight and subordinate curtains interfere with the general color scheme of the room."

"What is the determining principle there?"

"Primarily, some individual predilection or fashion. Whatever it may be we who carry it out must have some fixed starting-point. At present nine persons out of ten who want a color scheme for a drawing-room ask to have it pink or blue. There is but one course then. The room must be French. My advice to them is to choose other colors, unless there are other rooms for service so that they can afford to close the drawing-room on ordinary occasions, or unless they intend to give frequent evening entertainments. A French room is at once too cold, too delicate and too fine for ordinary use."

"Given a fixed point, how would you develop a color scheme?"

"Suppose we take a library, which will be also, in a measure, a living-room. I ask is there any one thing you intend having in the library. A blue sofa? Very well; the walls in that case must be blue or red. Let us suppose red—a warm red—that is, a red in which there is yellow ochre, such as is found in Indian and Damascus reds, and, by the way, the tint may run so light that it will be even an orange yellow.

"Always oppose carpet and walls. To give a sense

"By all means. The curtains should share the wall color. The sense of continuity is pleasing, and gives an agreeable air of spaciousness. But let the details be well considered. The heavy inside curtains should be darker in tint than the wall, and the thin curtains lighter in tint. If the walls are painted, or are hung with ingrain paper—briefly, if the walls are covered with a plain tint—the curtains should be brocaded, or, at least, show some design. If the walls exhibit a design, then the curtains should be plain. All this slight differentiation, while carrying out the main scheme, forbids the thought of impoverished resources—a thought which often occurs even when the salient features of a decoration are really commendable."

"Does this continuous wall surface extend to the ceiling?"

"Yes, in its main feature—color. But here is another opportunity for evading any possible monotony. If the wall surface is plain, indicate a frieze, and, if possible, make the tops of the doors and window part of the scheme. If, as is sometimes the case, the frames of the window are carried to the ceiling, I would carry out this feeling of a continuous band in the frieze by stained glass repeating the tints. In fact, in many modern houses ventilating panes of stained glass are arranged in this manner in the upper part of the windows."

"Does wall tint end when it touches the ceiling?"

"By all means. The ceiling repeats the note of the carpet, but in lighter tints. Thus, as we have deep rich blues on the floor, the ceiling should be in light blue. If we had red carpets I would advise that the ceiling be in cream. In general it may be laid down as a rule that when two natural harmonious tints are used, that carpet and ceiling, wall and window, portières and furniture should echo each other."

"We come back to our starting-point, the blue sofa?"

"Yes, the portières should repeat the tint of the sofa, and we will say with an added tracery of red. It may be possible to find and use the same material that covers the blue sofa. If it is brocaded the design may be made more apparent by outlining with red."

"As for the furniture, the bulk of it should be of one color; in this case it will follow the precedent set by the blue sofa. But that ever-haunting monotony should be guarded against by the introduction of several pieces of the opposing color. Now, as for anything additional I think it may be safely left to the individual preference, which can scarcely go wrong without the incongruity being at once perceived."

## AN EVERY-DAY MUSIC-ROOM.

A NEW YORK correspondent asks for suggestions for the decoration of a long, sunny, double drawing-room, in a small house, which he wants to use for a music-room where there are to be two grand Steinway pianos. He wants to have polished floors, and the furniture and wood-work mainly in white and gold; but all this is "not to be expensive," and the room is also to be used as a reception-room. In view of these limitations, we certainly cannot advise the light and delicate scheme of color our correspondent suggests, for that is only compatible with delicate brocaded silks, splendid mirrors, much rich gilding, and dainty, highly-finished cabinet work—in fact, all that goes to make up the luxurious and formal style of the Louis Quinze or the Louis Seize period. A polished wood floor is not beyond the reach of a moderate purse, and is certainly desirable in a room where acoustic properties are of the first importance. Each piano should stand on a rug of its own, which should connect the color of the instrument with the floor. This would be necessary whatever style of decoration might be adopted. The grand piano is at best a cumbrous piece of furniture, and its aggressively ugly form has to be carefully considered in determining the artistic arrangement of a room of which it is to be a feature. In a white and gold room it is impossible to make it keep its place in the general color scheme, although something might be done by draping the end of



CARVED AND GILDED BELLOWS. ITALIAN SIXTEENTH CENTURY WORK.

IN THE SOUTH KENSINGTON MUSEUM.

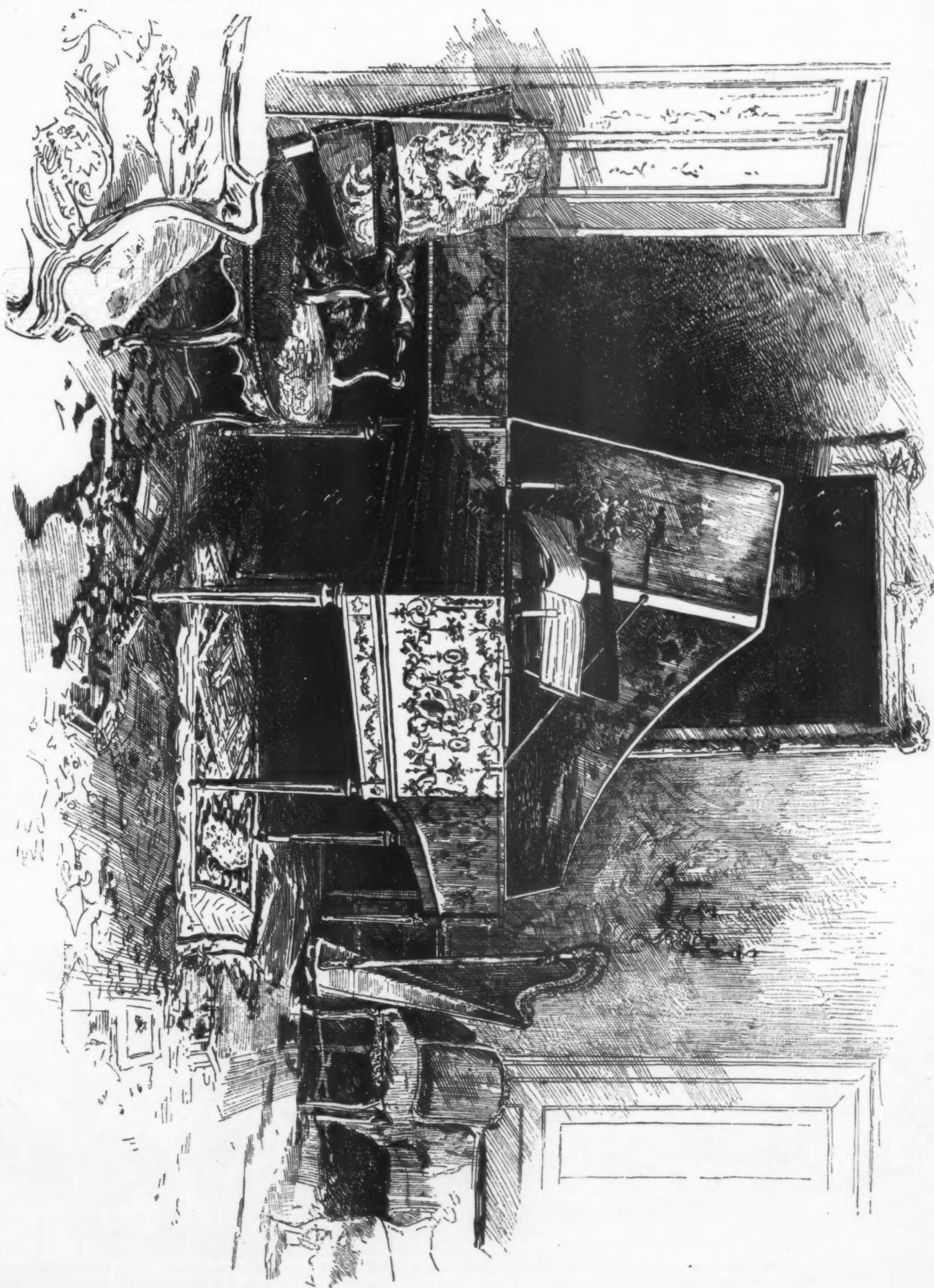
of thought in a room, there must be two colors, and to avoid a sense of monotony ring the changes on these colors. Otherwise, the room will seem bare, bald, and fail to satisfy that color sense of which I hope we are all by degrees beginning to have something."

"Then, I take it, the carpet will be blue?"

"Yes, or the rugs, with blue predominating in the colors, and admitting an echo of the reds. If a carpet is chosen I would have it in two shades of blue."

"Do you regard the curtains as part of the wall?"





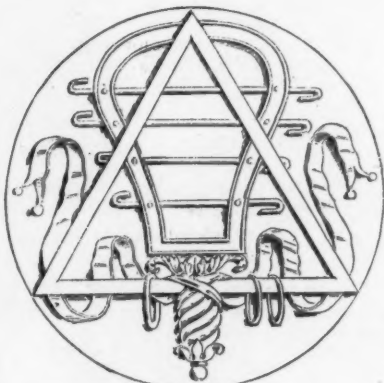
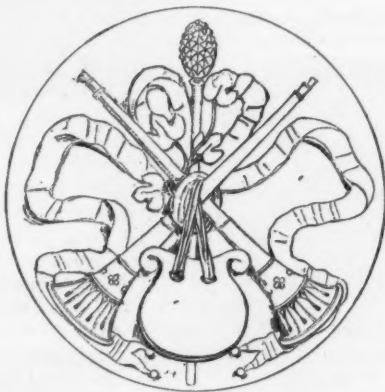
CLAVICHORD OF ANDRÉ RUCKERS (1646). IN THE COLLECTION OF PAUL EUDEL.

the instrument. If the purse of our correspondent would allow him to have such cases made especially for him, as that of the beautiful clavichord shown on another page, or Alma-Tadema's famous grand piano (inlaid with ivory, tortoise-shell, and precious woods), he could be sure that his Steinways would look very well in a white and gold room; but, inasmuch as his music-room is "not to be expensive," and is also to be used as a general reception-room, we advise him to abandon his fancy and adopt something less pretentious in style. By following the suggestions we will give him, he will have a much more comfortable room than he promises himself; and it will be good of its kind, which his white and gold room could never be, unless he spent a great deal of money on it—and what is there more wretched to contem-

loosely-woven fabrics are used that there need be fear on that score.

With a warm scheme of color such as we have hinted at, the structural defects of the pianos will not be too prominent, and, when the rooms are not required for

chestnut. The parlor, 10x15 feet, has a large square window of four lights, looking on the veranda; a simple mantel in large, plain slabs of black marble set in a frame, and provided with a bracketed shelf of cherry. The hearth-stone is a slab of dark slate. The door opening on the hall, and the sliding-doors to the dining-room, have ground-glass lights. The house, throughout, is finished in hard plaster, the floors are well laid, the wood-work and mouldings good. The doors, window-frames and skirting-boards are painted cream-color and would require two other coats. The dining-room, 15x16 feet, is entered from hall and parlor, and has a rectangular window looking on the yard and a third door to the kitchen in an extension. The mantel is of similar pattern to that in the parlor, but has red marble instead



DECORATIVE PANELS FOR A MUSIC-ROOM.

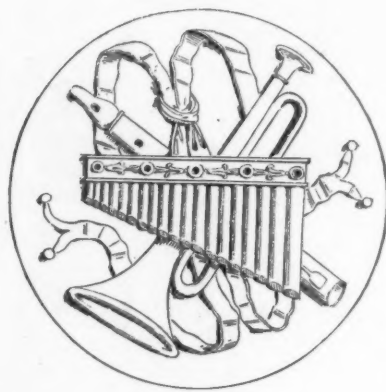


plate than the shabby result of a cheap attempt to do something fine? To begin with, then, let him determine to have a room rather dark than light; for we understand our correspondent to say that the apartment is a sunny one, and in that case the daylight will need subduing. In the evening he will want warmth and comfort, which is hard to associate with a white and gold scheme of decoration. The walls may be papered in two shades of terra-cotta, with the ceiling of light yellowish terra-cotta; the doors and surbase may be painted dark tea green (brown green). From the plan sent to us, it appears that the ceiling is too low, considering the length of the rooms (fifty feet), for frieze or dado, but a cherry picture-moulding may be used. Easy, tufted, low chairs are recommended, and they may be upholstered in old wine red or yellowish old gold plush. Persons who are invited to listen to music ought to be comfortably seated. The white marble mantels (there appear to be two fireplaces) unless they are better than such fixtures usually are, may be painted in dull olive green, with a little bronze powder rubbed on the mouldings and prominent parts while the paint is "tacky." If the gilding of the mirrors is discolored or damaged,

musical receptions, they will be found comfortable and homelike for every-day use.

#### HINTS FOR SIMPLE DECORATION OF UN-ADORNED CITY APARTMENTS.

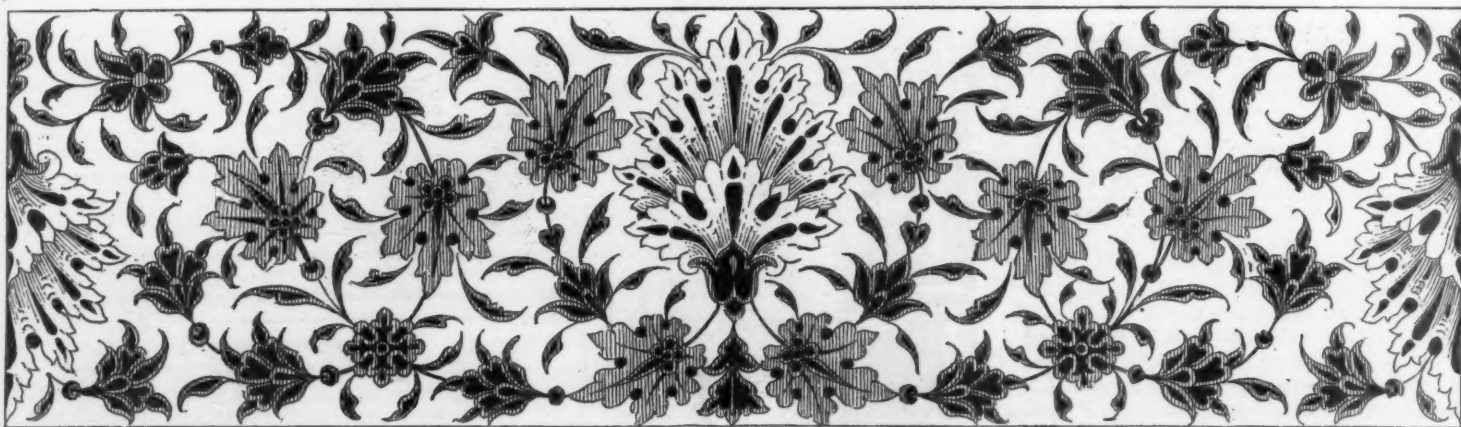
##### V.

THE much cheaper wooden houses in One Hundred and Fiftieth Street, a drawing of which is given at the end of this department, are, their price considered, equally admirable in arrangement and workmanship with those already described. There are eight small houses intend-

of black. The ceilings of both these rooms have simple but handsome plaster cornices and centre-pieces, and each is provided with a chandelier of two lights, for gas, in antique brass. The kitchen has a range, boiler, stationary wash-tubs and glazed cupboard, and communicates by a stairs with a well-lit cellar.

The first floor has in front a small hall bedroom and a large bedroom, with closet, over the parlor. It is to be heated by stove or register. The rear bedroom is but little smaller and without register. The stairs to the upper story lies between the two, and gives access to two large attic rooms, from the rear one of which a small store or lumber-room has been cut off.

The points which would first require treatment are the ground-glass door-lights and the wood-work. If the walls are to remain white, the latter might be treated in two tones of pale olive with a single narrow fillet of gold on each panel. Each pane of ground glass would also have its gold fillet. It would be well to put up a picture-rail at the height of the window, about seven inches below the cornice, and to paint it of the lighter tone of olive used for the doors and window-frames. This space between the picture-rail and the cornice might be treated as a



DECORATIVE PANEL BORROWED FROM OLD PERSIAN TILES; ALSO A SUITABLE MOTIVE FOR APPLIQUÉ EMBROIDERY.

It may be thinly painted over with olive green, so that the gold may show through. Let there be plenty of warm-hued rugs on the floor, and there may be a portière of rich Turkey rugs at the opening of the folding-doors. There need be no apprehension that this will deaden the sound of the music; it is only when

ed for one family each, and two larger, fitted up each for two families.

In each of the smaller houses, opening from a veranda, measuring 17x6 feet, there is a door with ground-glass light and a hall lamp in antique brass and bevelled glass. The stairs has a balustrade of good design in

frieze by stencilling on a slight running arabesque pattern in gold or in very pale olive. The picture-rail and frieze (in olive) would add to the appearance of the hall and staircase if used there also. This would be all the permanent decorative work that would be absolutely required. The carpets should be of a warm hue to



harmonize with that of the brownish pink marble in the dining-room mantel. The furniture might be in ash or other light wood, or in black bent-wood, with detachable cushions in light colors. An octagonal or square bevelled mirror in frame of stained cherry, surrounded by panels inclosed by mouldings of cherry, of Japanese or American leather paper, or silk, or tiles, or cheap Japanese bronze plaques, or, best of all, hand-painted tapestry, might form an over-mantel decoration. It should be supported at a height of about six inches from the mantel-shelf by a series of small balusters, the spaces between which might be filled with photographs. The mirror is the only thing about this decoration that would cost an appreciable sum, and that, of course, would be put up so as to be easily removable. In the dining-room, a large engraving would take the place of an over-mantel. In rooms so simply treated as these, it should be the aim to have not only a few works of high art of real merit, as pictures or reliefs, but also some object very richly ornamented, which would tell strongly, itself, and make more apparent the beauty of the simpler work about it. For this purpose nothing could be better than a portière to the dining-room door of some rich, East Indian embroidered stuff, or made in imitation of such work. The window-curtains should be comparatively plain. American figured silk in pale pink would do well; and, if portières were thought necessary for the doors to the hall, the same might be used for them. The upstairs rooms might be treated on the same plan as to walls and wood-work, but without gilding. The use of painted tapestry for window-hangings is seldom attempted; but, if proper care is taken to preserve all the transparence of the colors, it is very suitable for such a purpose, especially in a very slightly decorated bedroom. The designs should be flowers or sprays of foliage.

The larger houses are divided each into two tenements, one having dining-room and kitchen in the basement, with store-room in an extension, and sitting-room, two bedrooms, bath-room and elevator shaft and a narrow hall, with closets, on the parlor floor. The other has on the first floor a parlor with bay window opening on a balcony, and small square recess over the hall, suitable for a small conservatory or to hold two large bookcases. The dining-room is on the same floor, as, also, is the kitchen, and the general arrangement of this tenement is like that of the smaller houses. The treatment might be about the same, except that the basement dining-room should have the walls painted, in oils, of some warm color. These houses will rent for about \$600 per annum. They cost, to build, \$30,000.

To meet the requirements of another large class of house-hunters, that of boarders and occupants of furnished apartments, we give an example of how an ordinary furnished room may be made handsome and home-like. The room in question is about sixteen feet square and twelve feet high, has a shallow but wide alcove, formed by the projection of closets on either side. A small dressing-room and a third large closet open off it. There are two windows. There is the usual imitation marble

mantel of bad design. The window-frames and doors—there are five of the latter, it may be observed—are painted in two shades of drab; the walls, hard-finished in the lighter shade, in flatted oil-paint. The plaster cornice, simple and not bad, has a broad cove painted gray, and a shade darker than the darkest of the wood-work. The ceiling is white. There is a small centre ornament of poor design. This room is furnished with bed, tall chest of drawers and chairs, of what used to be known as the Eastlake pattern, in varnished ash; the incised and chamfered ornament, in bad taste, as it always is—but there is very little of it. There is, beside, a fearfully and wonderfully constructed dressing-table, with immovable mirror, brackets decorated with chenille in brown, red and blue, marble slabs, veneers of tulip-wood and bird's-eye maple, pediments and pendentives, scrolls, pilasters, panels and cornices. It reaches nearly to the ceiling. The floor was covered with matting. There were a few pictures, family portraits and views of country houses, which the landlady obligingly took down. She also added a small table. This is a fair example of what is really the best sort of furnished room, containing little that is objectionable, safe and quiet in general appearance.

The windows lacked curtains, and nothing but drapery could be relied upon to hide the gorgeous architecture of the mirror and dressing-table. The tenant, seeing that he was obliged to buy so much, determined to get also material for a tent-shaped canopy for his bed which would hide from view the large bare space of the alcove wall and add an agreeable variety to the straight lines and right angles which abounded in the room. As the room was decidedly lacking in color, and was large enough and severe enough to require a little variety, window-curtains of raw silk of a deep tawny orange, enlivened with a little yellow, were obtained, and were hung from brass rods and caught back by maroon-colored silk cords. The bed-curtains were of creamy white and turquoise blue, and the mirror-frame was hidden out of sight with drapery of the same colors. The mantel remained to be attended to. As the grate was not required, the room being heated by a register, a wooden frame-work was fitted tightly in between hearth-stone and mantel-shelf at a cost of five dollars, and on this were tacked some pieces of Japanese stamped leather paper, costing a few dollars more. Small mouldings of varnished ash were nailed on over all to divide the construction into panels. The tall chest of drawers in ash proved to be superfluous, as such, because of the closet accommodation. The drawers were taken out, light boards laid in their places and it was thus converted into a very acceptable bookcase. It was moved from its position between the windows, which was given to the writing-table, and was placed in the farther corner, where its top supported a bronze Psyche, some framed photographs, and other objects of the sort.

There was still a good deal of space that looked distressingly bare. One end of the room was nothing but doors and plain wall; and there was the chimney-breast. To a cord hung from the picture-rail between two of the doors was attached a small glazed jar which held flowers

or dried grasses. Little as this was, it gave interest to all that side of the room. A single shelf with supports in white and gold, cost, five dollars, made a sort of over-mantel, above which was hung an engraving in tints, after Chaplin, in white and gold frame. Long strips of the thinnest and cheapest perforated Benares brass were introduced into the dark gray cove of the cornice and bent to its shape, allowing the gray to show through the perforations. A few rugs on the floor were all that were needed, in addition, to make a very handsome and cosy-looking room of one that had looked bare and cheap.

ROGER RIORDAN.

#### SUMPTUOUS BATH-ROOMS.

THE luxurious bath-room preparing for the new home of Mr. Robert Garret is otherwise remarkable for an interesting process used in the decoration of the ceiling. The design is of a lattice in radiating sections, over which morning-glories climb and trail; it is, we believe, by Mr. George Maynard. It is painted on marble, which, after first being covered with some special composition, is fired, and the design painted on it becomes incorporated with the marble. The surface is afterward susceptible of high polish. From this endolithic process, as it is called, admirable results are expected. Small octagonal panels, which form part of this ceiling design, are to be filled with mirrors on which cupids are to be painted.

Mirrors and cupids, it will be remembered, distinguish the famous bath-room of Marie Antoinette, at Fontainebleau, in which on each bevelled panel is a cupid poised as if about to direct his flight toward the bath beneath. In Mr. Wm. H. Vanderbilt's bath-room the walls are panelled with mirrors, and over them a delicate lace-work design is painted. In Mr. W. K. Vanderbilt's bath-room the large mirrors are framed in painted apple-blossoms. In the famous bath-room of the château of Chenonceaux, now the home of Mr. Daniel Wilson, President Grévy's son-in-law, bevelled mirrors are set between gilded mouldings, and each intersection is a pear-shaped glass drop. The bath here is of solid silver, and fed by a swan which, framed against a mirror, appears to float on a crystal surface. Mr. W. K. Vanderbilt has copied this pretty conceit in his bath-room.

In Mr. Henry Marquand's bath-room, above the tile wainscoting is a painted frieze of hedge-row flowers. From this the arch of the ceiling springs, which is represented as a summer sky over which birds are flitting. The marble bath is sunk Pompeian fashion in the floor and reached by a descending flight of steps.

AN artistically finished and furnished room ought to impress a person entering it, just as a fine painting of an interior would. In one as much as in the other everything should be in keeping. The artist studies his picture as a whole; he does not introduce this or that merely because it is beautiful in itself, but because it contributes to the general effect. In creating a real interior, the same rigid discrimination should be exercised.



SOME CHEAP BUT WELL-DESIGNED NEW YORK HOUSES. JOHN H. DUNCAN, ARCHITECT.

(SEE ARTICLE ON "HINTS FOR SIMPLE DECORATION OF UNADORNED CITY APARTMENTS.")

## Ceramics.

### PRACTICAL LESSONS IN CHINA-PAINTING.

#### II.—PAINTING IN MONOCHROME.

THE list of mineral colors given in the January number of *The Art Amateur* contains none of those that are exclusively for grounds; for, as they will not bear mixing, it is better to defer using them until practice has enabled you to work quite fearlessly. When you first attempt to tint in grounds, employ some color that is not antagonistic to those that are to be brought in contact with it in subsequent applications.

It always seems difficult for a beginner to remember what colors will bear mixing; but it should be easy if he would classify his colors, and, thus identified, keep them in mind. As a general rule, colors that contain no iron are not to be mixed with those that do. There are exceptions, which will be duly stated.

In the first class are the colors that do not contain iron. They are blues, carmines, lakes, purples, and violets of gold. (These are very important; remember them as purples and purplish tints, together with the colors that might produce them.) Also jonquil yellow, mixing yellow, platinum gray, and, lastly, the whites, which are used for a few purposes only.

The second class, containing but little iron; greens and yellows, except jonquil and mixing yellows.

Third class, whose basis is iron; reds, flesh reds, browns, ochres, violets of iron, blacks and grays, except platinum gray.

The colors that must be used with the greatest care are blues, carmines and yellows. The most fusible of these, light sky blue, the lightest carmine, and ivory yellow, must not be applied too thickly, or they are liable to blister and scale in firing. Blues lose their pure tone and become more or less neutral if brought in contact with reds, flesh reds, browns, and ochres. If ivory yellow is mixed with carmine or red the latter will suffer, and probably be quite destroyed.

Yellows are inclined to fire very strong and must be used sparingly; yet some of them may be mixed with colors of the first class even. The carmines acquire a rich tone, approaching scarlet, by having a very little orange yellow thoroughly incorporated with them. Too much yellow gives an ugly brick hue.

If you should wish to use yellow with greens, take jonquil or mixing yellow; the latter may be used freely. Where a very deep carmine is desired, it is better to paint it in lightly and have it fired, then repaint and have it fired again. This is the safer method with purple also.

Carmine fired at too high a temperature becomes purplish; at too low a temperature, yellowish. It is considered the test color in firing.

The above classification of colors comprises all that are made, while the list given for the beginners' use is limited to those that are very essential. It may soon be desirable to add the few more that have been specified in the rules relating to mixing; but until you have practised enough to get brush and color completely under control, keep to a very simple palette. If you possess skill acquired in other work, in water-colors especially, you can get beautiful results even while thus restricted.

As a horizontal surface is the easiest to manage in painting on china, something in the way of a small plaque or shallow card-basket is most desirable for one of the first pieces. Select, for instance, some study in sepia. Whatever it contains, if you would be equal to copying it readily in any other way, you can do it in minerals. After adjusting it to your china and locating it exactly, sketch it in with the pen that comes with the India ink prepared for the purpose. This is preferable to a lithographic crayon or a lead-pencil, for it is free from the grainy particles that rather hinder one from judging of fine work before it is fired. All such things vanish in the kiln, but sometimes they leave the coloring of the outlines less perfect than anticipated.

You may have formed the reprehensible habit of trac-

ing, instead of drawing in the good old honest way. If you have, and must depend upon it, you may employ any of the usual devices that you are sure to have discovered, and the china will prove as submissive as paper, only moisten it over with turpentine and let it dry first, if you expect it to take a lead-pencil mark. Some of the tracing papers in use will make good lines on china, even without the aid of turpentine. But, however successful you may be in tracing your design, you will need some skill in restoring outlines that are sure to be more or less obliterated during the progress of the work.

It is probable that what you have chosen for copying has something for relief or background that may require tinting; and it is better to learn to produce some little clouded effects before you undertake any perfectly uni-

amount of surface to be tinted consistently covered. Let it stand a few seconds, just until the drying process seems to have begun, then, with a dabber of suitable size, come down vertically upon the surface, rather lightly at first, and harder and harder as the color sets sufficiently to bear it. To give a pretty gradation, some portions may need to be dabbed almost entirely away. When the dabber absorbs too much color to leave an even tint where it is desired, take another. If you fail to get a good effect the first time, wipe it off with turpentine or alcohol, and try again.

For curved or irregular surfaces, a large blender may be preferable to a dabber; use it in the same way, only with less force. The lavender is employed instead of turpentine, because it is slower in drying, and allows time for dabbing. For large pieces, where a great deal of time is required, the color may first be rubbed up with barely enough oil of cloves to moisten it. Too much oil will cause the color to "craze" or crack when it is fired, particularly where it is laid on at all heavily.

Where the tinting has extended too far upon the outlines, wipe it out, and perfect them again. Now, with turpentine as a vehicle, lay on the principal washes, just as you would in water-colors, only do not count on repeating them to attain the right degree of strength. This must be done at once. If you do not get good results, remember you can efface entirely, and renew your efforts, but never patch up. When your picture is all laid in with broad, soft effects, wipe out lights that are not sufficiently spared and give it some hours to dry; then, with smaller brushes, and less turpentine in your color, lay in the deep lines of shade. If any of these are intensely dark, a very little ivory black may be employed. If you disturb the under tint in doing this, it is because your color is too thin and copious, or because your touch is not so light and quick as it should be. You may even resort to stippling and hatching, as you would in water-colors, if you have the skill to do it without working up the color underneath.

In practice of this kind, you need not confine yourself to sepia studies. "Brun rouge riche" (deep red brown) and "violet de fer" (violet of iron) make very pretty monochromes if you can adapt these colors to the copies you may have at hand; it would not be easy to procure copies in like tones. Fine bits of engraving may be copied perfectly. Black must be used delicately, or in firing it tends to coarseness. Soft, light shadows may have a little "bleu ciel clair" (sky blue) mixed with them; for the very light grayish tones, take as much as two thirds sky blue. For very black finishing touches, "vert noir" (black green) may be used. But all the black will lose the dull brownish look and become jetty when fired.

Use the palette-knives named in the list; a steel knife would be ruinous to the colors not containing iron. From the time you begin your pieces until they are in the kiln, see that no dust or dampness comes in contact with them.

H. C. GASKIN.



FIGURE DESIGN FOR DOUBLE TILE DECORATION.

(FOR HINTS FOR TREATMENT, SEE PAGE 69.)

form surface tinting. Take for this purpose some very fine linen or cotton cambric, free from starch, and not too old, and, forming some balls of white cotton that is picked over carefully, tie them up in round dabbers, varying in size from the bulk of a chestnut to that of an egg, and having the main surface broad and smooth. Make a good store of these, so that you can always lay your hand on a fresh one.

The mineral color called sepia is too much of a raw Sienna tint for your copy. You may take brun 4 foncé (dark brown), and, with your palette knife, rub it up in spirits of lavender until it will flow freely. With one of your largest sable brushes pass over the surface washes as broad as the design will admit of, until you have the

AFTER the amateur has accustomed himself to the colors and shades to be got from his palette, and to decoration in flat tints, he should make a few experiments in modelling. For this purpose take any piece of white porcelain and draw a circle on it with carmine in gummed water. Then, with a billiard-ball or other round object before you, attempt to give relief to your circle with any dark color. Afterward shade other circles with other colors until you know how each color will act on a shaded surface. Generally, in shading, you lay the tone for the light first; make it perfectly evenly gradated with the blender, then lay the mass of the darker shade and graduate it in the same way. Lastly, work in the middle tint over the light with slight hatchings and stippings, taking care not to disturb the under color. This method may be varied, and great facility of hand acquired, by practising occasionally the modelling of a ball at one operation with the blender; and, again, entirely by stippling or hatching and by superposition with two or more firings.



## Art Needlework.

### THE CHALICE VEIL.

THE chalice veil is the small square of silk, like the vestments of the day, which overspreads the chalice and paten, as they are being conveyed to and from the sacristy, and which covers them while resting on the credence-table. The size may vary from a square of twenty-four, to one of twenty, inches. It is usually distinguished by a cross of needlework, which may be either ornamental or plain. To place the cross, as shown in Figure 2, the silk should be folded in three one way, and precisely in half the other; and, where the lines meet on the first creased\* division of the silk, there should the centre of the cross be fixed. By this arrangement the cross falls naturally in front, when the veil is laid evenly over the sacred vessels.

It is not incorrect to work the cross precisely in the centre of the chalice veil; indeed, it is the Italian custom so to do, although the practice of placing the ornament in front is the most favored by the English clergy. The chalice veil may have an embroidered border, like the offertory veil, as well as the cross, and may be still further enriched by a fringe two and a half inches deep. Ordinarily it has a woven lace of an inch wide, to match with that of the vestments, laid flat round its edges; the addition of a fringe is optional. No other but a silk, or a fine linen, lining, must be thought of for this veil.

The chalice veil, of which the design, Figure 1, suitable for appliqué, forms the centre, may be finished with a plain hem three-quarters of an inch wide, with a straight line of chain-stitch worked on the right side; or it may be trimmed above a less deep hem by very narrow Valenciennes lace sewn round without fulness—excepting at the corners.

### CHURCH VESTMENTS.

#### III.—MATERIALS FOR CHASUBLES.

As apart from figure subjects, those of flowers suitably conventionalized are capable of the sweetest expression of lofty sentiment in a symbolic form, while affording unlimited scope for richness of effect and for variation in stitchery, we have taken the lily, choice emblem of the purity of the Blessed Virgin, wherewith to embellish the vestment to be worn in her honor. (See supplement plate 575.)

This chasuble should be made of a rich white silk, and lined with gold color. The monogram, gold bullion. Lilies, gold, or gold silk. Leaves, two delicate shades of apple green, veined with gold. All the stems, the lightest shade of apple green. Bulbs of lilies, two soft shades of sea-green silk; the darkest shade to be worked nearest to the stem. Stamens, gold thread, terminated by a small gold bead.

The form of the Latin cross is to be represented simply by the narrow border of embroidery, which is to be one inch wide, and worked in celestial blue Berlin silk, held down by diagonal stitches of gold passing, couched with orange, and dotted between with seed pearls. Border edging the garment to be worked in the same manner. Fleur-de-lis, powdering the vestment, to be of white Berlin silk, finely couched with celestial blue, and edged with gold "passing," sewn down with orange. Bands across fleur-de-lis, "passing," raised over two rows of fine string.

Velvets, satins, and silks, either figured or plain, and cloths of gold and of silver, are the only textiles proper

\* It will be unnecessary to make any more permanent mark than a crease for this indication.

for the sacrificial robe, which should also invariably be lined with silk, be it of ever so thin a quality, in preference to either cotton or woollen materials of any description. Fabrics of rich, but soft, texture should be especially chosen for the chasuble, which should enfold the priest with the grace of simplicity. Neither of these desirable effects can be produced from commonplace stiff materials, such, in fact, as are usually but a mixture of badly-prepared silk and inferior cotton, wherein the latter predominates most unfairly. On the other hand, there is an evil to be guarded against, viz., the use of silks of really genuine quality, but of so ductile a make that they are apt to cling about the figure mean-



FIG. 1. CHALICE VEIL DESIGN.

ly and flimsily, instead of enveloping it in the full, massive folds which should dignify and distinguish the chasuble for its lofty purpose.

The brocaded silks, and the "bawdikin," so often referred to in old records of sacerdotal adornment, must have been remarkable for their firm, though soft, texture; otherwise, those heavy embroideries, with enamels and gold and silver plates, studded with pearls and precious stones, by which, we are told, the chasuble was enriched, could never have been supported upon them. Solitary instances of what has been fitly termed exaggerated richness are recorded of some of the vestments of mediæval times, such as was the case in the twelfth century with one, at least, of the chasubles belonging to

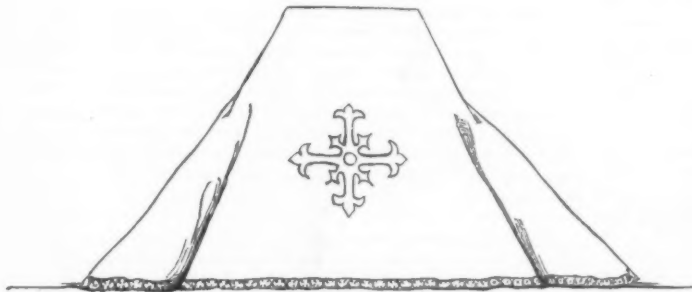


FIG. 2. CHALICE VEIL.

the cathedral at Mentz, which was so weighted with splendor that the celebrant was compelled to exchange it at the offertory for a lighter vestment. This mistaken excess in sacerdotal adornment rarely, if ever, occurred in England, where, with few exceptions, before the sixteenth century, we meet with no sacred decoration which does not, in a great measure, "owe its chief beauty to its propriety."

Figured silks, if employed for the chasuble, should be of small and unobtrusive patterns, particularly if the orphreys be of embroidery. A powdering, i.e., detached figures placed at regular intervals, is better than a connected, overspreading design called a *diapering*, and whether it be woven in the loom, or wrought by the needle,

will greatly augment the beauty of an embroidered orphrey. There are few silks which, in the making up for vestments, are not improved by a lining of thin, unbleached calico being placed between themselves and the inner silk lining. Velvet, although for every purpose considered the richest of all textile materials, scarcely excepting cloth of gold, yet need not be esteemed essentially the best for the vestment. A velvet chasuble suitably ornamented, of the correct ample shape, and no other, should be sanctioned, is liable to look more costly than chaste, and more ponderous than graceful. Where a good silk will gather up in rich folds with the action of the arms, velvets will draw up stiffly in pleats, and rest upon, rather than envelop, the person. Those truly beautiful velvets, woven in colors, upon which so many of the sacred embroideries in the South Kensington Museum are to be found, are North Italian, and most of them of the fifteenth century.

Silks of white ground woven with colored flowers, are not correct for a vestment which is to have variegated needlework on its orphreys. For such silks the orphreys should be of plain material, velvet or otherwise; and, if embroidered, principally with gold or silver. Cloth of gold orphreys are superb upon any fabric, and, like satin, will embellish the chasuble suitably where needlework is unattainable. Merino, alpaca, nor any woollen, not to say inferior, material, whatever, should not be thought of.

### THE DONEGAL INDUSTRY.

THE story of the Donegal Industry has gone abroad—how by the enthusiasm, philanthropy, and interest in art matters of one woman, Mrs. Ernest Hart, a whole county in Ireland has, in a measure, been reclaimed from poverty and degradation, and won over to the healthful occupation of work. This consists in the revival of the cottage wheel and loom, the forgotten dyes from peat beds, the pleasant art of embroidery, and the making of lace. A large consignment of the work of the Donegal Industry has been sent to this country through the kind offices of Mrs. T. M. Wheeler, presenting some interesting features in needlework and design well worthy of the attention of our readers. The most interesting department is that called the "Kells Embroidery" of flax on flax. The linen is hand-woven, of suitable texture, and in the finer sorts has a lustre resembling silk. The colors are what are popularly known as "art" shades. The dyes are all vegetable, and—particularly those of the deeper reds and blues—are especially rich, equalling in every way the dyes of India. The motives and designs are for the most part drawn from old

missals, and those sacred volumes which are among the treasures of Irish art, such as the "Book of Kells," from which, indeed, the embroidery takes its name. Each class of design has its distinctive name. There is "The Running Beast" table-cover, with a border in which mythological beasts are indulging in some sort of a race—a motive which, in laid work of faint pinks, blues and browns, affords a charming decoration. The "Runic Cable," a series of angular links making set figures, is another interesting design, as is the "Kells Dragon," in which solid work is mingled with net-like forms suggestive of the traditional texture of dragons. The "Syracuse" has a surrounding line with conventional trefoils set above at intervals, and at wider intervals above these is what might pass for a mediæval chicken, resplendent in blue and pink laid work, and outlined in gold. Even more archaic is the "Love Bird" design, evidently intended

for corners, by the wings subordinating their anatomy to this emergency.

### NEEDLEWORK NOVELTIES.

THIS winter there is a revival of chenille work, as distinguished from arrasene and its use. The only difference in the chenille work of the present from that which still is seen in some drawing-rooms, the survival of the industry of a past generation, is in its application; and in this respect nothing more plainly vindicates the growth of taste. Among other articles in which it is used is a lamp screen, which is itself a novelty. It consists of a brass standard, with two grooved uprights about six inches apart, into which a sliding panel is neatly fitted, and it is this panel which affords the subject for the embroidery. The particular use of this sort of shade is to screen a lamp from the eyes while allowing it



to fall on work or page. The one in the mind of the writer was covered with ottoman ribbed white silk. The design, which was after a Louis XVI. model, was a bow, with pendent ribbons, holding a basket filled with flowers. The basket was wrought in laid work of silk, and the flowers and ribbons were embroidered in delicate-hued chenilles. The panel was finished with gold lace binding on the edges, laid over on the silk. This use of chenille suggests its application to the decoration of mouchoir cases, or any similar articles calling for delicate but rich embroidery.

Another and less conventional use of chenille was seen in a low, three-leaved screen, the ground of which was of terra-cotta satin sheeting. The design was French, but with unmistakable Japanese feeling. In one corner was a bow knot, which was carried in one end in river-like curves across and down the panel, winding toward the base to the side from whence it started. This was an appliqué of pinkish-tinted satin, bordered by brown chenille, which was couched. The surface within the chenille outlines was dotted by knots of brown chenille, and branching out from these ribbon curves were trees and foliage in chenille, with appliques of brownish satins, evidently intended to indicate ground. Here and there was a comical little figure, resembling a harlequin, in appliques of satin, overworked, and outlined with chenille. Designs taken from old Canton plates or vases, with gardens, rivers and figures, could be used in this way.

Ribbon work has grown greatly in favor, and in execution much that is seen now equals the best of the imported old examples which first introduced it to us. At the Christmas Exhibition of the New York Decorative Art Society—where, in fact, all the work alluded to above was seen—beautiful examples of ribbon work, done by the Society's pupils, were shown. These designs were all of the Louis XVI. period, and were applied mostly to mouchoir cases, and other such dainty toilet accessories, made of white or delicately-tinted silk or satin. A novel use of ribbon work is in cylindrical sachets, that can best be likened to diminutive rolling-pins, with the fringed-out edges tied up with ribbons instead of handles. They have floral designs, and often some sentiment embroidered in French. They are filled with cotton and perfumes, and are intended to lie on a table and send forth their aroma with the warming of the room.

Allusion was made in *The Art Amateur* recently to lace work made from linen. Something more may be said as to its practical application. The design, it will be remembered, is stamped on linen, in open, evenly-spaced connecting designs. These outlines are then followed in double couplings of gold thread, with colored silks, the stitches being close together, giving color, as well as fastening down the thread. The outer thread is allowed to make open loops at regular intervals. When all the work is done the material between is cut out. This lace was mentioned as suitable covering for photograph frames, but a more important application of it will be found in bordering, or rather overlaying the strips of the colored silk that it is the mode at present to lay down the centre of a dining table on which are placed the candelabra and ornamental service. These decorative strips are oftenest of light, reddish-hued silks, although the color, of course, is left to one's discretion. They are lined, and have an interlining, and there is some soft sort of finish at the edge, such as narrow, but thick, silk fringe.

No more beautiful work is seen in embroidery at present than that in which metallic effects are introduced. Gold thread now comes in pink, blue and green metallic tints, and these combine as equally as silks, and have the added lustrous attraction. A lamp screen, fashioned like the one described above, has a white silk panel, embroidered in a floral design, set with these metallic threads; the outline, as always, is in gold. The leaves are in greenish tints, and the flowers in blue and pink.

## Treatment of the Designs.

### CHINA PAINTING.

THE fruit plate design, "Apples" (Plate 578), is to be painted in monochrome, using delicate green for the coloring. Place the decoration for the centre of the plate directly on the white of the china, without any background. Mix apple green and grass green for the coloring of the apples, shading with brown green. Use grass green and a little brown green mixed for the leaves and stems, shading with brown green alone. Let the tinting of the apple blossoms in the border decoration be in very delicate green, using the same coloring as for the apples. All the outlining can be done with brown green. The narrow lines on the rim should be in gold.

The "Phlox" decoration (Plate 580) is for a square "Bohemian" vase of ivory white ware. For the flowers use carmine No. 1, shading with the same and outlining with carmine or purple. For the leaves, which are rather dark green, add brown green to emerald green. The underside of the leaves, the smaller leaves and the calyxes of the flowers may be rather lighter. Take out the veins of the leaves with a sharp point and paint them light (apple) green. Use apple green also for the stalks. Outline with brown green. For background use celadon, chromium water green or deep blue green. A very good decorative effect is obtained by using gold instead of color for the outlines, the veins of the leaves and the centres of the flowers, also clouding the background with gold.

### THE HALF-LENGTH FIGURE (page 66).

THIS design, especially adapted for painting on an oblong china tile, may also be used on a square plaque. Let the background be warm light gray, made with ivory black and sky blue, with the addition of a little ivory yellow in the lighter parts. Make the dress light brown, almost fawn color, striped with rich dark red. For the light brown tones use sepia, shaded with a

little black. The stripes may be painted with deep red brown, or brown rouge, richly. The hair is very dark brown, and the complexion of a medium flesh tint. Use for the hair dark brown, shaded with the same, mixed with a little black. Do not blend the hair. The fleshes painted with flesh red No. 2 and ivory yellow, twice as much of the yellow as of the red being used. In the shadows use sky blue, ivory black and flesh red No. 2 in equal parts.

### "ON THE USE OF WATER-COLORS."

FROM Ross Turner's manual bearing the above title (noticed in our columns elsewhere as published by L. Prang & Co.), we make the following extracts. They give a good idea of the practical character of this admirable publication, which we recommend unreservedly for the use of the beginner:

The color should be applied pure and direct to the surface of the paper (not mixed on the palette). Immediately when applied to the paper your judgment (after some experience), will tell you how this color will dry out. If too strong, take up a brushful of water and dilute the still flowing color on your paper; if too feeble, too cool, or too warm, correct it in the same way by washing into it the needed shades. To give an example: A strong red is obtained by painting bright red on the paper direct. Should it be necessary to make this tone deeper, wash in with the red color some warm sepia; if a cooler shade is desired, some new blue or ivory black, until the tone on the paper looks much deeper than it is intended to look when dry.

THE effect of dry color on the paper should be studied, rather than the color as it appears when wet. Try to get the large masses of your color strong and pure. The lighter tones will be easily made by contrast with the darker masses of color. When the first wash is on, follow each tone as it recedes from the first object. Keep the study harmonious and the color in masses.

DETAILS may be indicated with a strong, pure color. In detail work, put in first of all the *largest masses*, when their forms and positions are indicated, and then take those next largest, etc., and last of all bring everything together by the finer lines or figures.

DETAILS in ornamental work must be indicated and suggested rather than literally represented.

If the principal washes of color are correct in tone and value, details will often be suggested that could not be obtained by other means; but if they are false or weak in color, no amount of work or stippling will ever make them right.

THE student is advised to divide a subject for an out-of-doors study into three parts: 1. The ground (separated into various parts, fore and middle ground, distance, etc.). 2. What comes from the ground. (Trees, foliage, buildings, etc.). 3. The sky. Consider these divisions as large, simple masses of color.

A HARD, stiff outline is likely to spoil a flower study; the outline should be treated in a broad, free manner, avoiding lines as much as possible. In painting a flower petal try using the side of the brush; in laying on the color, should the edge be too much broken or ragged, a touch here and there will make it sufficiently definite. In fact, many flowers, if treated in masses, need no outline at all but should be allowed to run together while the colors are wet. Effects of this nature, although inviting much practice and skill in the manipulation of the washes, give most admirable effects if well managed.

LARGE-LEAVED flowers are best for study, being for one thing more ornamental in character, and for that reason better adapted to water-color work, as well as demanding broader treatment than smaller flowers. Arrange the objects against a plain background of some light-toned material, light and shade strongly determined, with enough foliage to give a contrast; always try to make a composition in the simplest form, and represent the character of each flower. It will be better if the student take separate examples of a flower, and paint a number of studies.

In many flowers, especially those having red tones for the local color, a bluish tone is apparent in those parts in shade. The use of blue, in such tones, generally produces colors not in harmony with the true color of the flower, often inclining too much toward a cold, disagreeable purple, which in most cases deadens the colors of the entire study. If black is used instead, as the basis for the tone, the effect will be much truer, and more agreeable to the eye. The cool gray of the black, in contrast with the transparent warm colors in the light, will produce the bluish effect desired.

AGREEABLE luminous gray tones, particularly useful in painting roses, white and red, azaleas, or other flowers of white or the lighter shades of color, may be obtained by combinations of ivory black with emerald green; emerald green and light red; and neutral tint and emerald green.

It will be advisable to indicate by the first wash of color as much of the form of the flower represented as possible. The color should be stronger in the shadows, and paler in extreme high lights. A small piece of blotting-paper will remove too much color from any part that should be very light—for instance, in the edge of a rose petal that is turned over in full light, while the under part is in shade.

## Old Books and New.

### THE COLLECTOR'S WISDOM.

MOST men of letters are bibliophiles. I know a literary (as *The Literary World* would have one say) who, even as Ingres would rather be praised for playing the violin passably than for painting pictures perfectly, does not take pride in his qualities as a critic and a story-teller, but in his ingenuity at making a bookcase out of a soap-box. It was a revelation to me; a soap-box is something democratic, practical, within reach of everybody; and, if one has more books than can fit into one soap-box, rows of soap-boxes may make a splendid bookcase and easy to carry—a great consideration in view of our being a nomadic people. There are, of course, no glass doors to such a bookcase, but that is not a defect, and, indeed, I fancy it is safe to predict that it will not be long ere glass doors for books shall be relegated to the country garrets where are the globes that inclosed the clock on the mantel of the plainly furnished reception room of our forefathers, that had an engraving of Washington crossing the Delaware, the Bible, and Bunyan's "Pilgrim's Progress."

Those who have lived long with books know that they have to breathe, and to take their constitutional "like people," and the door that does not protect them from the dust of a well-kept room deprives them of air.

I have another grievance: the frame of the glass is always too wide, and one does not know what to put behind it; if a jewel chased by Lortic or Bauzonnet, it would be criminal; if an inferior work, folly; for, if Asselineau has taken the trouble to write a book on the *Paradise of Men of Letters*, a well-bred bibliophile should make of his library a realm of equals to be jealously guarded against mediocrity; and in a bookcase where all the elect are peers, it is a pity to place one in a corner. That is an oft-mooted question, doors or no doors; and I am not in the least anxious to settle it here, having reverence for those who say that encyclopædias and public libraries have made the large libraries that Dr. Wynne described unnecessary, and that the modern collector's bookcase is a casket of jewels that are not for the profane.

Still, there are conservatives among book-buyers who are after quantity. They follow the example of Heber, who never saw all his books, and of Boulard, who looked upon printed paper with the pious regard of a Celestial for his Emperor's autograph—decidedly bad examples to follow; wherefore it is well that the rooms of modern houses are small. Socrates dreamt of a house that would be small enough to contain none but true friends—was it larger than a sentry-box? The book collector whose ardor is restrained by the limitations imposed by the size of his room is safe. He will not be tempted to subscribe for a work that is to appear in monthly parts, or to swallow at one gulp the complete works of Walter Scott or Charles Dickens in a uniform cloth binding. And now I shall say something that is rank heresy, and, as Tacitus says, "equally perilous whether it is the truth or whether it is not"—an encyclopædia is out of place in a bibliophile's library. It has its utility in a journalist's work-room; it does little good to a student; it is a purveyor of the little knowledge that is a dangerous thing. A valuable encyclopædia would have, with its alphabetically-arranged subjects, only dates and references to the most trustworthy works, of which there are not many in a mass that would fill the space between the earth and the moon. The Brooklyn Library Catalogue that has a classification by subjects is a model.

There is more talent in the daily newspaper of Paris, London or Berlin, and in the Sunday number of a great American newspaper than in the great monthly magazines of the world; and the collector who took it into his head to put well-bound volumes of the magazines on his shelves would give hospitality to the Trojan horse; but clippings from newspapers and magazines, preserved in envelopes that are marked with a title, arranged in alphabetical order in a box, are of inestimable value. Mr. George T. Lanigan, who could write an article for his journal on any possible subject at five minutes' notice, possessed such a collection; what Napoleon said of his head was true of Mr. Lanigan's and of his library-room. They were full of pigeon-holes, containing citations, extracts and notes of all sorts, and he could put his finger on any one of them in a moment, draw what he sought, and apply it with instantaneous accuracy. Mr. George Augustus Sala, Mr. Jules Claretie, now Director



of the Comédie-Française, the Memorabilia Committee of the Grolier Club, are great collectors of scraps; and there are "Information Offices" in Paris and New York where one may apply for clippings from newspapers on any subject. Mr. George Alfred Townsend has a collection of thousands of books on matters American or interesting to Americans, and every one of them has its use in his work; yet his scrap-books are not put in the shade by them.

There was a time when folios were in the ascendant. Then, there were castles and the Bastille. In the Napoleonic era, forty centuries having contemplated the soldiers of France from the height of the Pyramids, a book was a monument as heavy as a tombstone of Karnak. Now, a book-lover's enemy is one who sends him an elephant folio. It is well-named; it is a white elephant. There is no room for it; because, even if one is not troubled with the shades of the great bibliophile who went on the top of a ladder to get a book and fell, and was killed, one is naturally averse to shelves that are near the ceiling; bookcases are to be extended in width and not in height; and as for the folios that have the authority to enforce a departure from the rule, there are the Mazarin Bible, Columbus's letter, Shakespeare's first folios, Montaigne's Essays, Valdefer's Boccaccio, two or three Romances of Chivalry, and the list comes to an end. Assuredly the game is worth the candle, but how few are privileged to aim for it!

A great temptation is to collect the Elzevir books, upon which has been wasted a good deal of sentimentality. They are of a dainty size; the paper, the distinct black type, the occasional frontispiece, are seductive in the extreme, but the beauty is at the surface. At its best, the text is full of errors. These Elzevirs were pirates, and compared to them our pirates, about whom the English scold us, are angels, all of them, from Captain Kidd down to Norman L. Munro. And it may be because they were pirates that they cared more for the book physical than for the book spiritual, instead of putting their souls in their work as Aldus would do, who often worked a week at a page. A complete collection of Elzevir books is worth having, nevertheless, but it is well to let others make it; because everybody will tell you after you have collected the books that have the Elzevir imprint that you must get the books that bear the imprint of Jean Sambix and others, as they are in the Elzevir type and are attributed to the Elzevirs. And then it will be necessary to get the "Pastissier François," a cook-book, which Murrey, who is a gourmet after Brillat-Savarin's heart, will tell you is not a good cook-book, and is worth a fabulous sum of money because it is the rarest of Elzevirs, and, more than that, one of the rarest books. In England, Voltaire used to say, they have an infinite number of religions and only one sauce; in France everything ends with a song, but what do you think of a bibliography that ends with a cook-book?

HENRI PÈNE DU BOIS.

#### AN INTRODUCTION TO BROWNING.

To introduce a man to another man fittingly is hard enough; to introduce a reader to a poet, against whom he is likely to be prejudiced, is a difficult task indeed. It is that which Mr. Arthur Symonds has set himself in his "Introduction to the Study of Browning," published by Cassell & Co., and it is no mean praise to say that he acquits himself of it tolerably well. His opening essay on Browning's general characteristics is, indeed, a trifle too laudatory, but the short accounts which he gives of the separate poems are models of calm and precise statement, critical and descriptive. In his 200 pages he cannot be expected to explain everything in a poet admittedly obscure, but he shows the reader how, in most cases, he may get at Browning's sense for himself, and shows, too, that it should be worth his trouble. In an appendix is given a pretty complete bibliography and a reprint of discarded prefaces to the first editions of some of Mr. Browning's works. There is, likewise, an index.

#### GIOVANNI DUPRÉ.

An engaging biography is that of Giovanni Dupré, the Italian sculptor, author of the monument to Cavour and the statue of St. Francis of Assisi, written by Henry Simmons Frieze and published by Scribner & Welford. Dupré's great triumph was in putting an end to the reign of classicism in Italian sculpture. He was self-taught, owed little or nothing to the schools, and, with the exception of a year or so of hesitation, when, after his first successes, he was puzzled and led astray by the crowd of dilettanti and of literary friends that gathered about him, he was a sincere student of nature, to which he, himself, attributes his remarkable rise to the first place in modern Italian art. Mr. Frieze discriminates acutely and wisely between Dupré's naturalism and that of those who seek in nature only what is trivial and unworthy, and also sets him apart from the English pre-Raphaelites, who revolted against the influence of Raphael only to follow

lesser lights. Dupré saw that Raphael, and the Greeks before him, were in their days realists, and that in following nature closely in all that is characteristic or beautiful, he was doing only what they had done already. How closely he held to the model is shown by the objections made to his first important work, the statue of Abel, which was thought to be a copy from a mould taken from the life, until it was demonstrated by the model's testimony and by measurements taken from his body that it was the work of a free hand. But as the model could give him but the general proportions, he was always on the watch for chances to study expression, and an interesting story is told of how, at a dinner in London, unable to understand the speeches, he busied himself in sketching the features of one of the speakers, whose physique impressed him. This exposition of the sculptor's principles and views of art makes the book instructive as well as entertaining, which it is, in virtue of the glimpses given in it of Dupré's unsophisticated character. It is written in an easy, agreeable style, and is illustrated with a portrait and with good wood cuts of several of the sculptor's works and of some of the masterpieces which influenced him, or, rather, confirmed him in his own way.

#### FRENCH ART JOURNALS.

ALEXANDRE DE LATOUR's articles on the museums of America, in which the author follows implicitly Mr. Ripley Hitchcock, continue to hold the first place in the numbers for the month of December, 1886, of our magnificent contemporary, L'Art (Macmillan & Co.). M. de Latour, taking Mr. Hitchcock's word for it, magnifies the progress of Cincinnati, Detroit, St. Louis and other Western cities at the expense of that of New York, though he should have considered that New York's influence is not totally dependent on that of the Metropolitan Museum of Art, which again is not without some effect, and that not entirely for evil. The interesting articles on Sixteenth Century wood-carving in France, illustrated with many excellent drawings, are continued; and there are illustrated articles on Ligier Richier, religious sculptor of old Lorraine; on the Musée Correr at Venice; and on the celebrated goldsmiths of Paris of the Germain family. The Musée Condé at Chantilly, recently presented to the French nation by the Duc d'Aumale, comes in for an elaborate notice by Charles Yriarte, which is to be continued. The article which has appeared deals principally with the stained-glass windows in the Gallery of Psyché, of which four engravings are given. The full-page etchings are of the tomb of the Princess Juana, at Madrid; Henri Dumont's "Salomé," a novel conception of a subject too often repeated in contemporary French art; and a head of a sailor boy, by Ulisse Butin. There are, besides, a photogravure of a design by Holbein for a cup for Jean Seymour; a wood-cut by Puyplat of the interior of a church in Brittany, after Luiz Jimenez, and an lves and Barret reproduction of an etching by Paul Huet—"Le Héron." The New Year's number of L'Art opens with the first instalment of a curious fragment by Tourgenieff, entitled "Hamlet et Don Quichotte," a study of Shakespeare and Cervantes, suggested by the facts that the two immortal works appeared simultaneously, and their respective authors died on the same day—April 26th, 1616. An admirable etching by Morand, after Maes's "Dreamer," is given in this issue.

THE COURRIER DE L'ART (Macmillan & Co.) informs us of the interesting discoveries of Roman antiquities at Rome, at Verona and at Sainte-Colombe (Rhône). At the latter place, along with two fine mosaic pavements, have been found many objects in bronze—vases, lamps and medals. At the Hôtel Drouot we note that good prices have been obtained for Sèvres and Chinese porcelains, which are said to have been of only mediocre quality. There is the usual detailed account of the doings of artists, museums and of the exhibitions in France and throughout Europe; and we have a cleverly written article on the modern faience of Rozenburg, at La Haye, which, it appears, is comparable to old Delft as to quality, though superior in that it employs warmer and varied tones of color.

THE MONITEUR DES ARTS is, as usual, filled with news relative to the progress of art not only in France, but throughout the world. We learn from it that Dalon's monumental group "The Triumph of the Republic," which is to ornament the Place de la Nation, is to be ready in 1889, is to cost 500,000 francs, and is already in process of casting. Though not so huge as our Liberty, when it is in place, M. Bartholdi must look to his laurels. The city of Paris pays for it, and also for statues of Étienne, Marcel and Étienne Dolet, and for many new decorative paintings by MM. Chartran, Séon, Beaudoin, Humbert, Lagarde, Levy, Maillard, Comery, and Glaize, most of whom, it will be noticed, are new names. Probably, about the year 1900, when New York shall have tired of Jaehnes and Jake Sharps, our scores of young and talented art students may look for commissions from our Common Council. The Moniteur has also had, recently, good articles on the Museum of Sculpture at the Trocadéro, on the project of a monument to Victor Hugo, and on François Bonvin, the distinguished painter of still-life and interiors, who is now blind, and, it appears, in need. Detaille, Meissonnier, Bouguereau, Yon and others are trying to help him.

The brilliant REVUE ILLUSTRÉE has on the cover of its number for December 15th, 1886, a portrait of Victorien Sardou leaning against a bit of stage scenery. The contents, pictorial and literary, are varied and attractive, and as modern as the day after to-morrow.

#### LITERARY NOTES.

THE PORTFOLIO (Macmillan & Co.) makes an admirable beginning of the new volume with the January number, and it holds in reserve many attractions. Mr. Hamerton, its accomplished editor, promises some papers on "Book Illustration: its Influence on Literature and Art," and W. M. Conway will write on "Collecting Photographs," both capital subjects for an art magazine. The January Portfolio contains, among other

matters, an etching by C. O. Murray, from "The Idle Servant," by Maes, and an account of the works of G. F. Watts, by F. G. Stephens, with an etching by Mr. Rhead from the canvas "The Mid-day Rest," which will be remembered as conspicuous, for its size, among the paintings Mr. Watts lent to the Metropolitan Museum of Art. It was perhaps the least representative work in the collection. The treatment of such allegorical subjects as the "Love and Death" and "The Death of Cain" will tax far more the skill of the illustrator, be he etcher or engraver.

LIBER AMORIS, "being the Book of Love of Brother Aurelius," the abbot of a monastery in a wild, mountainous region of Auvergne, is of the fourteenth century; but the author, Henry Bernard Carpenter, tells us that "the work is not intended to be historic except by accident": "Its object is the glorification of Love, the god of the Platonizing troubadours and minnesingers, the Eros of Hesiod's creation; man's true and ever-living God, the Son of God, the Morning and Evening Star of the world." This is the rhapsody of the advertisement. It is fair to say that the book itself is not so silly. Indeed, both the thought and the versification are of a higher order than one might expect from an unknown writer, as Mr. Carpenter seems to be. (Ticknor & Co.)

THE ever-delightful Charlotte M. Yonge, who, in our youth, charmed us with "The Heir of Redclyffe," in her latest story, A MODERN TELEMACHUS (Macmillan & Co.), shows that her facile pen has lost nothing of its cunning. The present volume, however, differs from most of her novels, in being connected so closely with history that "all that is most improbable here is the actual fact." The Madame de Bourke of the story was the wife of the Comte de Bourke, an Irish Jacobite, naturalized in France, and it is true that she was on her way with her children to join him at a Spanish port, he having been transferred from the Spanish Embassy to that of Sweden, when they were captured by Algerine pirates. Their adventures among the Moors, and their final ransom, are all based on fact. The time of the story is early in the eighteenth century.

A SECRET OF THE SEA is a volume of half-a-dozen short stories by Brander Matthews, published by Charles Scribner's Sons. The first of these, which gives the title, is a marvelous yarn of piracy on the Atlantic at the present day. A Cunard steamer is overhauled by the orthodox "rakish looking craft" and the purser is made to deliver the treasure entrusted to his charge—£100,000 in specie. The account is given with the charming air of truthfulness characteristic of Mr. Matthews's stories; but there is a flaw in the plot—you guess the conclusion long before it is told. On the other hand, in "Love at First Sight," no one could imagine what the result of a certain meeting would be—perhaps the author did not until he brought the sketch to a close.

A STEP ASIDE, by Charlotte Dunning, if not the ideal American novel, is one of a class which, we suppose, must be popular; otherwise we should hardly have so many of the kind. Hugh is a delightful hero: he speculates, robs his employers, and then tries to commit suicide in First Avenue, in a strikingly unromantic manner, placing himself between "a huge van full of beer-kegs" and "a butcher's wagon" coming in an opposite direction. He does not die, however. Pauline, the girl he loves, who is a poor French teacher, in some miraculous way makes restitution to his employers. He recovers and they marry. The problem of how they are to live is unsolved. But as it can hardly interest any one, we have no fault to find in that respect. (Houghton, Mifflin & Co.)

THE HOUSE AT HIGH BRIDGE, by Edgar Fawcett, is not only a clever story, but it is very well told. The idea of an unsuccessful writer becoming possessed of another's manuscript, publishing it as his own, and then being driven to despair from fear of detection when the book has made him famous, is not a new one; but Mr. Fawcett's treatment of the idea is sufficiently original to save him from the charge of plagiarism, which has been brought against him by unfriendly critics. The principal characters in the book are drawn with a firm hand, and some of the incidents—notably that of Coggeshal rushing to High Bridge bent on suicide—are thoroughly dramatic. (Ticknor & Co.)

THE SENTIMENTAL CALENDAR, by "J. S. of Dale," is handicapped by the sub-title, which describes it as a collection of "Twelve Funny Stories." Some of them are clever in their whimsicality; but "J. S. of Dale" is seldom funny, and not always amusing. He has a flippant, conceited air, which we should think would make him intolerable to meet in the flesh. Some of these stories have appeared before, and others are new. (Charles Scribner's Sons.)

A BANKER OF BANKERSVILLE, by Maurice Thompson, is rather a cleverly written story of a Western lawyer and his financial partner, one Chester Lawson, who is painted with much power. This precious scoundrel makes a vast fortune by speculation, spends it with a lavish hand, bestowing thousands on churches, and munificently endowing a public park. He wins the complete confidence of his townsmen, speculates with their money and loses it. Then they howl for his blood, and would lynch him, but for an audacious speech he makes, and the mob then quails before him. Through the connivance of the jailer, who is his tool, Lawson escapes to Canada, with which truthful climax of American financial dishonesty the story very appropriately comes to an end. (Cassell & Co.)

THE ROMANCE OF THE MOON, by J. A. Mitchell, the clever artist of "Life," is as bright and witty a little brochure as we have seen for many a day. This is the story: The Earth is beloved by the Moon, who reciprocates the affection. Saturn is the Earth's hated rival. The Sun watches their conflict, sees old Saturn worsted, and then confidently sails in and himself asks for fair Luna's hand. Being refused he carries her off, and revenges himself on the Earth by nearly burning him up. It is only when the Sun is asleep that the Moon can now see her lover, and she



hovers over him at night, and it is her falling tears that we call the dew. (Henry Holt & Co.)

THE LORNETTE, 1886, is a small collection of society sketches in pen and ink which Mr. Van Schaick has contributed to "Life" from time to time. (George J. Coombes.)

ON THE USE OF WATER COLORS FOR BEGINNERS is the title of the most practical book on the subject that has yet come to our knowledge. It is by Ross Turner, an excellent artist in aquarelle, whose broad, free style of handling presents an admirable model for the emulation of students. His designs in color are well suited for the use of schools, being produced in the best possible manner by the famous house of L. Prang & Co., who are also the publishers of the book. The large size of the pages offers a decided advantage in the presentation of the designs, for the pupil's use, in the most practical form.

UNDER BLUE SKIES, pictures and verses by Mrs. S. V. Brigham (Worthington Co.), is well calculated to please the little folks. It is a book for all the year round. We hope, though, that it will not induct its happy possessor into the dangerous pastime, so enticingly illustrated, of tossing the baby in a blanket.

A CHRISTMAS "CARD" in the form of a hanging letter-rack, edged with white and gold cord, and put up neatly in a box lined with lace paper, was one of several novelties introduced by Messrs. Raphael Tuck & Sons during the recent holidays. A varied and interesting assortment of the card publications of this enterprising firm reached us too late for seasonable notice, so far as Christmas or New Year are concerned; but the use of some of their more artistic examples of pictorial color printing need by no means be confined to the period of winter festivities, for many of them are quite general in character, and might prove acceptable souvenirs of the givers at any time of the year. The flower studies, as a rule, are so good, especially in regard to color, that no doubt they will often be used by the amateur artist.

## Correspondence.

### BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

### THE ART AMATEUR'S NEW COVER.

AN INTENDING COMPETITOR, Montreal, asks whether "more than one design can be submitted by the same person?" Certainly; as many as you please. Other questions by the same correspondent are all answered in the first paragraph of the conditions of competition. TOMMASO JUGLARIS, Boston; S. F. and T. S. B., of this city, and J. Hampden, Jr., of Philadelphia, all ask questions specifically covered by our published announcement last month, and repeated in the present number of The Art Amateur.

### HINTS FOR FURNISHING A PARLOR.

SIR: I should be obliged for suggestions for furnishing my parlor. It is in California red-wood, dull finish, with walls which will remain white for the present, the house being new. When I am ready to paper I shall call upon you again. Plan of the room is enclosed herewith. The windows in the bay are three, with colored lights in the upper half, surrounding a plain white glass of rectangular shape. What kind of curtains shall I have for the windows? What shall I do to the plain white pane in the upper sash? What curtains shall I have on the arch, at the south window, and across the sliding door opening into the hall? Shall I use rugs or carpets, and what kind? I do not fancy wood carpeting. Do you recommend globes or candle-shaped gas fixtures? Shall I use odd pieces of furniture or sets?

MRS. J. B., Emporia, Kan.

Let the curtain at the arch of the bay window be a heavy Oriental-patterned silk and wool tapestry, with dull olive the predominating color. The pattern should show on both sides, as these curtains should not be lined. For the windows in the bay use light straw-color sash curtains of thin India silk, and tied back with "old gold" satin ribbon. Plait silk the same as the sash curtains over the plain glass in the window transoms. Have a portière for the sliding doors to match the curtains at the bay window arch. The curtains for the south window may be of rich silk golden olive turcomans or jute velours. Have an "Axminster" or "Wilton" carpet, with ground of yellowish écu and Oriental pattern in dull colors. The chandelier may be "antique" brass, with imitation candles instead of globes. An "occasional" table or two and a few odd chairs, upholstered in harmonious colors, would look well in addition to the usual "set" of furniture.

### HINTS FOR FURNISHING A "LIBRARY."

SIR: I am about to furnish a library, 11x14 and 9 feet high. The room has three windows and four doors. The furniture I should like in ash. The room is papered with a light brown effect, with a nine-inch frieze in gilt and brown, with touches of red. Dividing the frieze from the paper is a one-inch gilt moulding. What distemper color would be desirable for the

ceiling under the circumstances? The wall space being limited, I desire to put a lounge in front of one of the doors, and would be pleased to know how I could screen the door without making it too conspicuous. What would you suggest for curtains and carpet? I have an old-fashioned chair that I would like to use in this room, but it is now painted black, with a few grooves picked out in gilt. I wish the chair seat to be upholstered, but am at a loss how to make it in harmony with its ash surroundings.

MRS. F. H., Norwich, Conn.

Distemper the ceiling in dull terra cotta. Paint the cornice dark brown green. Place the hanging book shelves or cabinet over the door behind the lounge, or hang drapery over the door similar to that of the windows. Have jute velours curtains of Vandyke red, or silk turcoman. The carpet may be "Wilton" or "Brussels," with old gold and dull red the predominating colors—the general tone being subdued and quiet. Chair seat may be upholstered with Morris's wine-colored stamped mohair plush.

### LIGHTING A DRAWING-CLASS ROOM.

SIR: Our school has at present no room for drawing; but in the remodeling of the building, which is now in progress, it is proposed to devote one of two large rooms to that purpose, presumably the room northwest—the other faces northeast. I fear the west and reflected light of the former (plan is enclosed), a long, narrow room. Would you think it likely to be a satisfactory room?

M. A. C.,

State Normal School, West Chester, Pa.

According to your plan of the room, the light might be arranged satisfactorily for painting by curtaining off entirely the northeast light and shutting off the lower half of the window pointing northwest, thus letting the light fall from above. The only trouble will be that toward spring the sun will be thrown on the wall to a certain degree after 3 or 4 P.M. This need not necessarily interfere materially with your work. Place your model in an oblique line from the window, so as to obtain as much space as possible, and you will also obtain a more direct light.

### CHEAP SCREEN FOR DECORATING.

C. M., Oskaloosa, Ia., asks: "What material should be used on a three-leaved screen suitable for an artist's studio? It must be cheaper than canvas. How should it be put on?" Get the coarse linen called burlap, and stretch it tightly on the wooden frame of your screen, which may be made of one of the ordinary three-fold wooden clothes-horses that cost about one dollar each. Tack the cloth neatly around the edges with brass-headed tacks. Then proceed to decorate the panels so prepared with some of the designs given in The Art Amateur, either of figures, flowers or animals. Use for this work cheap oil colors, which are quite good enough for the purpose. Dilute the paints with spirits of turpentine until they are as thin as dyes. Then, with large flat and round bristle brushes, proceed to rub in the general tones, keeping well within the outlines. The small details and finishing touches are added with smaller pointed sable brushes, and with thicker colors. Unbleached muslin of coarse quality may be used if a finer effect is preferred.

### COLOR FOR A ROOM WITH PAINTINGS.

SIR: I wish to have a room painted in an attractive, brilliant style, yet in a way to show oil portraits to advantage. Will you give me some idea as to what should be the color of ceiling and of the wall? There are two windows with eastern exposure. What would be the appropriate colors for the curtains and shades?

SUBSCRIBER, Columbia, S. C.

Paint the walls deep plum color; the cornice dark green, nearly black, and ceiling rich terra cotta. Have your curtains deep old red, the window shades ecru.

### REPOUSSÉ METAL WORK.

SIR: My special branch of art is repoussé work in metal, not the hard hammering which is work for children, but that wrought on a pitch bed. Some months ago I read in The Art Amateur an inquiry regarding the method of removing the metal from the bed. The answer was to warm the pitch. I have not found that so good a way as pouring cold water over it, or in summer putting ice on it for a short time. I put it under the faucet and let the water run on it till the pitch is brittle; it will easily crack off by putting a broad blade under it. This kind of work is so far superior to embossing—as it seems to me the hard hammering should be called—that I wonder it is not more practised.

MRS. P. S. W., Sewickly, Pa.

### WINTER LANDSCAPE IN WATER COLORS.

SIR: What water colors are to be used in painting snow? (2) Also, in painting a winter evening's sky, gray at the zenith, pale blue at the horizon, with little cream-colored clouds above a broad band of yellowish red?

F. W., Peoria, Ill.

If the transparent washes are used no white paint is needed, but the white paper is left clear for the high lights, and the other tones are washed in with the moist water colors, which come either in tubes or pans. If the painting is for decorative purposes, and on any textile fabric, wood, or smooth cardboard, then Chinese white must be mixed with all the colors in greater or less proportion, to render them opaque. In many cases plain Chinese white must be put on first, to form a foundation for the colors. Snow should be painted at first in general tones of medium delicate warm gray; afterwards the high lights are painted, and the darker touches of shadow added. The colors to use for the medium gray tones are yellow ochre, madder lake, cobalt, and a little lamp-black. In the shadows add these, burnt sienna, and

in the warmer parts a little raw umber. The high lights are left clear and the intermediate grays faintly toned by a wash of yellow ochre, vermilion and lamp-black, very much diluted with water. Of course, if the opaque painting is preferred, Chinese white is added to all these colors, and less water is needed. (2) To paint the winter evening's sky, use for the gray clouds white, yellow ochre, raw umber, a little cobalt, madder lake, a very little ivory black, adding burnt sienna in the shadows, with less white and yellow ochre. For the highest lights use white, a little yellow ochre, a very little touch of madder lake, and the least bit of ivory black. Paint the high lights boldly, with a good-sized flat bristle brush, and do not blend. The little clouds are painted in the same manner, with more yellow ochre and less of the cobalt, raw umber, and other qualifying colors. The pale blue tone of the sky is painted with cobalt, white, a little light cadmium and madder lake, qualified by a very little ivory black. The yellowish-red tones may be painted with either light or medium cadmium, according to the tone desired, with white, madder lake, and a little ivory black. To these colors can be added, if desired, a little cobalt, raw umber, vermilion, or burnt sienna, according to the effect you wish to produce. More or less white is of course added as it may be needed. Do not blend the tones where one color melts into another, but unite the edges of these tones with a medium-sized flat flexible bristle brush.

### TO PAINT "LIGHT GOLD" AND BROWN HAIR.

F. W., Peoria, Ill.—(1) To paint light gold-colored hair in oils, use yellow ochre, white, a very little ivory black and raw umber for the local tone. In the shadows add burnt sienna and a little cobalt, with more raw umber and less white. Paint the high lights with white, yellow ochre, and a very little ivory black. Observe that the half-tints are soft, rather blue-gray. Put in these with white, a little ivory black, light red and cobalt. In the most brilliant touches of high light, if the hair is very golden in effect, add a little light cadmium to the yellow ochre and white. (2) To paint brown hair of a medium shade, use bone-brown, white, a little yellow ochre, burnt sienna, and ivory black for the local tone. In the shadows add a little cobalt, with more burnt sienna and less white and yellow ochre. Make the high lights a soft, rather blue-gray in tone; use for this white, cobalt, a little madder lake, yellow ochre, and a very little ivory black.

### TRANSPARENT AND OPAQUE COLORS.

F. W., Peoria, Ill.—Any color may be rendered opaque by mixing white with it. Some colors, however, are naturally more opaque than others. In oil colors the most transparent colors in general use are madder lake, rose madder, brown madder—in fact, almost all the madder colors. Antwerp blue, Vandyke brown, bitumen and asphaltum are also transparent colors. A very brilliant and expensive transparent yellow is aureolin—this, however, is but little used. In oil painting any color may be rendered transparent by mixing it with sufficient clear oil. Poppy oil is excellent to use for this purpose.

### "COPAL EN PÂTE."

SIR: I heard some time ago that "copal en pâte" was used in oil-painting, but have been unable to learn just how, or for what, it is used. I see in the December number of The Art Amateur that Mr. A. J. H. Way speaks of it in his article on "Fruit-Painting." Please be so kind as to tell me what it is used and how to use it.

S. W., Ottumwa, Ia.

Mr. Way sends us the following reply to our correspondent:

"Copal en pâte" is a French preparation of oil and gum copal. It is mostly used as a vehicle for keeping color from sinking or drying dead, and, at the same time, gives it a rich, "fatty" effect. I was slightly in error when I gave to it the character of a fast dryer. Many colors it dries rapidly, or fixes them, but it is always desirable to use with it a modicum of sugar of lead prepared in the tube. Many painters are averse to the use of the latter, but in twenty-five years' experience I have perceived little or no change in my pictures, and color chemists tell me that, used judiciously, it will not impair the brilliancy of color. Another virtue possessed by copal en pâte is that it does not cause the colors to crack. It is expensive. Many painters use megilp in place of it, but megilp is decidedly inferior.

### HAIR IN PHOTOGRAPH COLORING.

S. S., Boston.—In painting, in water-colors. FLAXEN HAIR.—The lights may be formed with Roman ochre; the shadows have often a greenish hue. AUBURN AND CHESTNUT HAIR.—The lights of neutral tint inclining to purple, the local color burnt umber, the shadows glazed with lake. BRIGHT RED HAIR.—As it is rarely an object of ambition to possess hair of this color, it should be generally somewhat subdued. For the lights Roman ochre may be used; Venetian red and sepia, or burnt sienna, for the local color; lake and sepia for the shadows. DARK BROWN HAIR.—Lights, purple; local color, sepia; shadows, warm. RAVEN BLACK HAIR.—Lights, neutral tint; local color, indigo, lake and gamboge, in such proportion as may be required. GRAY HAIR.—Cobalt and sepia, modified, as may be required, with neutral tint and burnt umber.

### TO PAINT PEACH BLOSSOMS IN OILS.

H. S. T., Hartford, Conn.—To paint peach blossoms in oils, use German rose madder; for shadows, white, ivory black and yellow ochre, with a touch of the rose madder; for high lights, white and rose madder, with a touch of cadmium yellow. Wild roses may be painted with the same colors. For yellow peaches use cadmium yellow and white; shade with burnt umber and carmine, tempered with the local tint; for high lights use white, ivory black, and a very little burnt sienna.



## AN OLD LADY'S PORTRAIT.

SIR: Please suggest colors for drapery and background of a portrait (25x30) of an old lady with gray eyes and brown hair mixed with gray. Would a black velvet dress, with square of cream-white lace on head and lace at throat, with dark brownish-green background, be artistic? J. A. B.

Your own suggestions, with a few alterations, will do very well. But the background, we fear, will tend too much to repeat the brown and gray tones of the hair. This tendency to repeat certain tones in a picture or portrait is common in the work of young artists, and should be avoided, as it gives a monotonous effect. The black velvet dress will be very rich, but would be softened by a little black in place of white lace on the shoulders. A touch of white in the neck will look well; and not a "square" of white lace on the head, but a very little white lace, partly in shadow, is recommended. The background should have more color. Make it a medium shade of rich amber, largely qualified by grays. This grows darker and browner in the shadows, and will relieve the black velvet dress, while giving atmosphere to the head. To paint this background, use yellow ochre, white, raw umber, madder lake, ivory black, and a little permanent blue for the general tone, adding burnt sienna in the deeper touches. Your request is hardly clear in regard to colors. If you desire explicit directions for painting this picture, we will cheerfully publish them on receiving your request to do so, as such a portrait may be of general interest.

## TRACING AND TRANSFERRING ON CHINA.

S. T. J., Augusta, Me.—The object for decoration being chosen as free from defects of form and quality of glaze as possible, it is first cleaned with turpentine, which dries on the surface sufficiently to take the pencil or crayon used in tracing the design. For small work the best way to make the tracing is with the best vegetable tracing paper, underlaid with black transfer paper, using an ivory or agate point to make the subject on to porcelain. The transfer paper when quite new is too much charged with color, and will soil the porcelain by merely pressing on it with the finger. It is necessary to take off some of the color with a rag, or to use a sheet which has already been sometime in use in making tracings on paper, or in other work. For a large design it is preferable to use the electric pencil to make a tracing, which can be

pounced on to the porcelain—that is, transferred by means of black lead in powder, rubbed through the small holes made by the instrument. This tracing is gone over with a very fine brush dipped in carmine (water-color.) This carmine outline is more permanent and more visible than the lead pencil, and burns off completely in the firing. The enamel colors mixed in turpentine can be passed over it without injury, but, when the piece is fired, these alone are seen. The carmine also allows of the traces of the pencil or black lead or crayon being removed with turpentine before commencing painting. The one thing to guard against is making the outline too heavy or uneven, for it is liable, in burning off, to take the superimposed enamel with it. If the line is made too heavy it can be reduced with the scraper to an uniform breadth, and by the same means it can be refined and made narrow.

## SHUTTING OUT AN UNSIGHTLY VIEW.

I. H., Brooklyn, N. Y.—In another column Mrs. Wheeler suggests some methods for shutting out the view of an unsightly wall from one's back window. Another successful plan for decorative concealment is to fill the entire window with a frame upon which are two taut surfaces of muslin with chintz flowers sewn upon the surface nearest the light and farthest from the eye. A light moulding or beading running around this arrangement gives an excellent effect. The floral design must of course be managed with taste, of good and harmonious color, well cut, sewn and arranged, or the result, with the light throwing it up in relief, will be worse even than the wall or dust bins.

## A ROOM IN MOORISH STYLE.

HILDA, Brooklyn, N. Y.—It is best to choose a very sunny room for decoration in Moorish style. The chief objection to its use in an ordinary way is that, as the window would have to be very much suppressed, the room would be rather dark. The windows should be of colored glass, or pierced lattice-work backed by very thin India silk, and, as well as the doors, should be veiled by rich hangings of plain or striped material. If striped, the stripes should be horizontal. The colors chiefly used by the Moors were scarlet, blue, and gold. The whole wall should be covered with devices. Horse-shoe arches should be drawn above the doors and windows, the arches decorated with bands of two

strongly-contrasting colors, as red and black. If white is introduced, it should be ivory white, the effect aimed at in the whole coloring being subdued richness. A self-colored ingrain carpet may cover the floor, with rather bright-hued rugs laid here and there; or the floor may be either stained a dark color or inlaid with patterns in wood, tiles, or marble. The seats (if any) should be low ottomans, or broad divans, or cushions on the floor. You can hardly have too many cushions in such a room, and they can hardly be too gorgeous. The dim light will tone down exuberant color. To be strictly in keeping, the ceiling should be decorated in colors and gold; and it would add very considerably to the effect to have suspended from it a colored lamp of Moorish design, which would shed a tender, subdued glow when lighted in the evening, and add very much to the "finish" and artistic beauty of the room even by day.

## SIMPLE MORNING OR MUSIC ROOM.

S. J. F., Baltimore, Md.—Such a room as you suggest was described some years ago in these columns. The floor, of Georgia pine, was stained red-brown and shellacked. The walls were wainscoted to a third of the distance from floor to ceiling with ash lightly stained, bringing out the grain a warm, golden hue, which harmonized well with a wall covering of china blue Morris chintz hung from a small brass rod in rather scanty folds. At druggist of India red covered the centre of the floor, and bookshelves and over-mantel of the stained ash completed the color-scheme of the room. There was furniture made of ash, similarly treated, and fitted with loose cushions of Morris chintz.

## SUNDY QUERIES ANSWERED.

T., Ellington, Conn.—Harmony is impossible under the conditions you name.

EDWIN RUSSELL writes: "What paper is used for fine crayon portraits? Ordinary crayon paper seems too rough." Whatman's English crayon paper, which comes in very large sheets, or can be bought by the yard. It should be creamy white.

H., Albany, N. Y.—Before tracing or drawing the design on the object to be decorated, the latter should be rubbed with a linen rag steeped in spirits of turpentine and let dry. It will then easily take the lead-pencil or lithographic crayon.

## COLORS AND HINTS FOR FIGURE-PAINTING.

THE following instructive table of oil, water, and mineral colors for use in figure-painting, prepared for The Art Amateur by Camille Piton, as a general guide for beginners, is reprinted at the urgent request of many correspondents. We add the Hancock and Dresden water-color equivalents of the Lacroix mineral colors for china-painting.

	OIL-PAINTING.	WATER-COLOR PAINTING.	CHINA-PAINTING.		
			Lacroix.	Hancock.	Dresden.
Palettes for Figure-Painting.	White.	Indian yellow.	Carnation No. 1.	Salmon No. 1.	Pompadour red.
	Naples yellow.	Venetian red.	Carnation No. 2.	Salmon No. 2.	Flesh red.
	Yellow ochre.	Indian red.	Ivory yellow.	Light yellow.	Ivory yellow.
	Light red.	Vermilion.	Yellow for mixing.	Persian yellow.	Albert yellow.
	Venetian red.	Pink madder.	Brown No. 108.	Chestnut.	Chestnut brown.
	Indian red.	Brown madder.	Brown bitume.	Vandyck brown.	Chocolate brown.
	Raw umber.	Cobalt blue.	Yellow brown.	German.	Yellow brown.
	Raw Sienna.	Sepia.	Yellow ochre.	Orange.	Yellow brown, or egg
	Burnt Sienna.	Vandyck brown.	Iron violet.	Chocolate brown.	yellow.
	Vermilion.	Yellow ochre.	Gray No. 1.	Mix.	Finishing brown.
	Rose madder.	Lake.	Warm gray.	Mix.	Gray for flowers.
	Vandyck brown.		Greenish blue.	Mix.	Gray for flesh.
	Ivory black.		Black.	Black.	Brunswick black.
	Cobalt.				
	Ultramarine.				
	Lake.				
Lips.	Vermilion.	Vermilion.	Carnation No. 1.	Salmon No. 1.	Pompadour red.
	Rose madder.	Pink madder.	Carnation No. 2.	Salmon No. 2.	Flesh red.
	Lake.		Grays.	Mix.	Gray for flesh.
	Light red.		Iron violet.	Chocolate brown.	Finishing brown.
Strong Touches about Mouth, Nostrils, and Eyes.	Lake.	Indian red.	Iron violet.	Chocolate brown.	Finishing brown.
	Burnt Sienna.	Cobalt.	Brown.	Golden brown.	Dark brown.
	Vandyck brown.	Indian yellow.	Blue.	Deep blue.	Dark blue.
General Flesh Colors.	White.	Indian yellow.	Ivory yellow.	Light yellow.	Ivory yellow.
	Naples yellow.	Venetian red.	Carnation No. 1.	Salmon No. 1.	Pompadour red.
	Vermilion.		Carnation No. 2.	Salmon No. 2.	Flesh red.
	Light red.				
General Shadow Tints.	Indian red.	Sepia.	Browns.	Browns.	Chocolate.
	Raw umber.	Brown madder.	Yellow brown.	Vandyck brown.	Yellow brown.
	Black.	Pink madder.	Brown No. 108.	German brown.	Chestnut.
		Indian red, lowered with cobalt.		Chestnut.	
Hair,	Umbers.	Vandyck brown.	Browns.	Brunswick brown.	Sepia.
	Sienna.	Sepia.	Sepia.		
	Vandyck brown.				
Blonde,	White.	Yellow ochre.	Ivory yellow.	Light yellow.	Ivory yellow.
	Naples yellow.	Indian yellow.	Yellow brown.	German brown.	Yellow brown.
	Raw umber.	Venetian red.	Brown No. 108.	Chestnut.	Chestnut.
Black,	Burnt Sienna.	Sepia.	Brown bitume.	Vandyck brown.	Chocolate.
			Sepia.	Brunswick brown.	Sepia.
Blue,	Black.	Sepia.	Sepia.	Brunswick brown.	Sepia.
	Umber.	Lake.	Black.	Black.	Brunswick black.
	Naples yellow.	Indigo.			
Eyes,	Ultramarine.	Cobalt.	Sky blue.	Azure.	Air blue.
	Grays.	Sepia.	Blue green.	Blue green.	Blue, green, dark gray
	White.		Gray.	Mix.	for flowers.
Brown,	Umber.	Vandyck brown.	Yellow brown.	German brown.	Yellow brown.
	Black.	Sepia.	Brown bitume.	Vandyck brown.	Chocolate.
	Light red.		Sepia.	Brunswick brown.	Sepia.
Gray,	Cobalt.	Cobalt.	Gray.	Mix.	Gray for flowers.
	Light red.	Sepia.	Black.	Black.	Brunswick black.
	Gray.				
	White.				

The nearest equivalents are given, but they are not identically the same. The Hancock colors have no proper flesh tints or grays; these are produced by mixing other colors as experience may prove to be best for the purpose required.

## The following are Mr. Piton's general rules for figure-painting:

1. The drawing must be as perfect as possible, with the shadows and half-tints fully indicated.
2. All the shadows of flesh must have gray edges.
3. The darkest parts of shadows are near their edges, the middle being lighted by reflected light.
4. Strong shadows of flesh always incline to red.
5. Put gray tints between the hair and the flesh, bluish tints on the temples, and greenish tints over the sockets of the eyes.
6. The colors should always be bright and pure, especially in water-color and china-painting; do not mix too many colors at a time; the simpler the painting, the better the effect.

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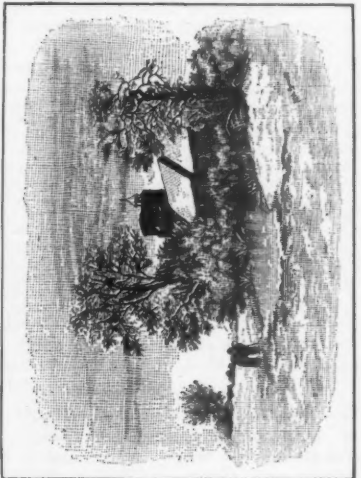
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